VOGUE

75¢
SEPT. 1

AMERICAN FASHION 70 GREAT LOOKS
A SPECIAL REPORT

PARIS
THE NEWS AS WE SEE IT

THE NEW YORK COLLECTIONS



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Undercover Rose a shade of subterfuge that is most certainly going to create a more mysterious life for you. It's right for autumn assignations, flights to Abu Dhabi, moments of silence. Whisper the name, Undercover Rose, and prepare yourself for what follows. Lipstick, in Perfect formula 2.00 or Transluminant 3.50. Fresh paint in two formulas too, 1.00.

Charles of the Ritz

Neal Barr



Dress suit or suit dress? Neither really. Rather, a new genre of suitdressing that doesn't stop when fall ends, but simply runs, dress-like, for the nearest fur to wrap itself in. In a grainy double-faced wool worsted bowed in grosgrain and buttoned (surreptitiously) to the left. In taupe with a charcoal bow. Or charcoal black with black bow. Sizes 8 to 14, $395. In our Suit Collections on Floor Three.

ON THE PLAZA • NEW YORK
BERGDORF GOODMAN
5TH AVENUE AT 58TH STREET



I. MAGNIN BONWIT TELLER JULIUS GARFINCKEL DAYTON CO. (OVAL ROOM)

SEPTEMBER 1, 1966

INCORPORATING VANITY FAIR

VOGUE

AMERICAN FRENCH BRITISH ITALIAN AUSTRALIAN NEW ZEALAND SOUTH AFRICAN

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PENN

COVER: Opening Vogue's report on the New York Collections—the perfect short dinner dress. A long-sleeved flash of magenta silk crêpe simply gathered on top, tied at the back of the neck, and flou as air. Red-and-white hundred-watt wafers at the ears; and new gold on the lips—warm russety Spanish Gold over sunny Gone Gold, both Cremesticks by Coty. Dress by Mollie Parnis. About $190. Earrings by Michael Hic. All: Saks Fifth Avenue. Dress: Dayton's; Gidding-Jenny; Neiman-Marcus. Coiffure by Kenneth.

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is our own
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black and white wool
held in check by
a shiny black belt.
6 to 14 sizes, 145.00
All stores

BONWIT
TELLER



For fine stores and details see page 329.

VERY *Saks Fifth Avenue*

Our own Sophie fashions an opulently textured late-day costume in pale vanilla—a concise jacket over a side-buttoned fencer's blouse and camisoled stem of skirt. $600. Sophie Ready-to-Wear Collection.



GEOFFREY BEENE



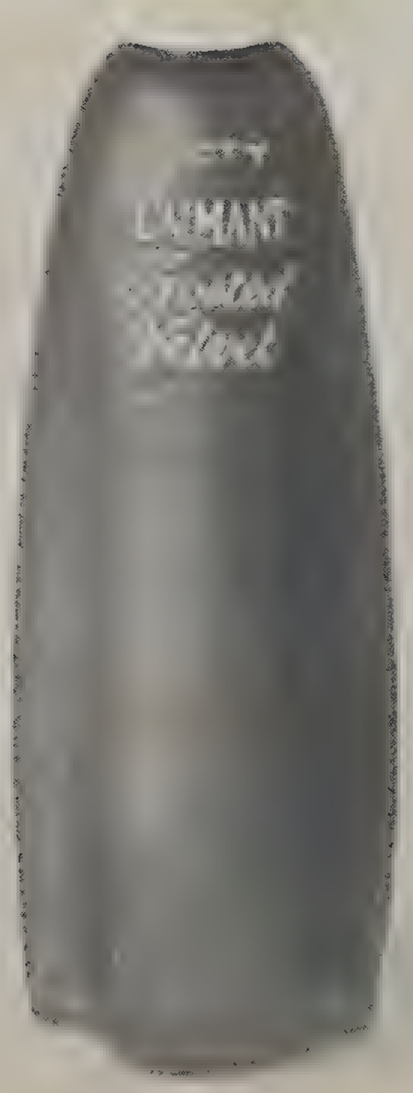
photograph by John Engstead

jewels by Laykin et Cie

giant herringbone zigzags a bold, beautiful path across the face of autumn...slender, lightly curving coat of imported French woolen in taupe and white designed by Laird-Knox exclusively for I. MAGNIN & CO

SAN FRANCISCO, OAKLAND, PALO ALTO, SANTA CLARA, SAN MATEO, CARMEL, FRESNO, SACRAMENTO, PORTLAND, SEATTLE, LOS ANGELES, BEVERLY HILLS, PASADENA, SAN FERNANDO VALLEY, SANTA BARBARA, SANTA ANA, LA JOLLA, PHOENIX

Nightworld.
It's the place
where Malcolm Starr shines,
and Elinor Simmons
directs the beam.
If their kinds of clothes
are your kind of dazzle,
you'll appreciate
the whiff-wham
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It's more than just
a fragrance.
You might call it
a new kind of loving:
a sensation that holds you
longer than others—
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when the night
gets to be day.
By Coty,
the Beauty Designers.



at
Bullock's
Downtown Westwood
Pasadena Lakewood
Fashion Square

malcolm starr

BY ELINOR SIMMONS



Mollie Parnis



JEWELRY BY DAVID WEBB



Robert Randall



Ben Reig views Autumn through window-pane plaid of imported wool. From our Tribout Collection.

John Wanamaker

PHILADELPHIA



Basic Blass: Things go better

BILL BLASS FOR MAURICE RENTNER, NEW YORK/CANADA

Unwild but wily:
Kasper designing
for Joan Leslie.
If you live
in his girlworld,
you're apt to opt
for new L'Origan Frosted Velvet.
This is fragrance
as it should be:
body-covering,
body softening,
the body Works in a bottle.
Point: L'Origan Frosted Velvet
involves you—
skin, soul, psyche.
And that's ever-loving wily.
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at
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When a woman passes the age of innocence...
what can she turn to?

Eterna '27' by Revlon

The famous skin cream that has brought dramatic, visible results to women's skins in 6 out of every 10 cases tested.

When a woman's good looks reach the precarious stage, can any other face cream possibly do what Revlon Eterna '27' could do? We honestly think not.

There is no other cream even remotely like it. It stands apart from all others. Its formula is unique. Its remarkable basic ingredient (it is not a hormone!) is patented for use by Revlon and only Revlon.

Will Eterna '27' work for you — overnight? Of course not (nothing will). But within 40 days, it could bring dramatic, visible results to your skin. As it did in 6 out of every 10 cases tested! What a pity — if you went through life never knowing what it might do for you.

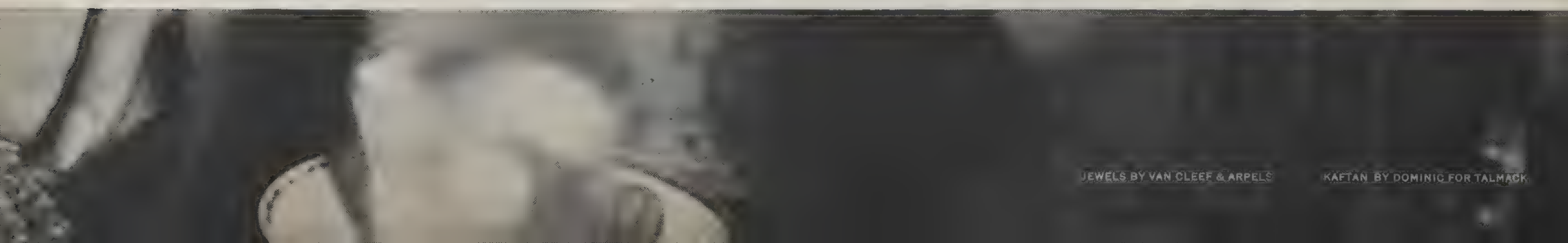
Important: Now there are Eterna '27' preparations for every step of skin care. A remarkable new series called Penetreatments. The complete Eterna '27' cycle includes: Eterna '27' Cleansing Formula, Skin Moisturizing Formula, Skin Toning Formula — all specifically designed to coordinate brilliantly with the famous Eterna '27' Cream.

Because the vital ingredient in Eterna '27' Skin Cream works to its fullest capacity in the cream itself, it is deliberately not duplicated in the corollary preparations. Used together with Eterna '27' Cream, Penetreatments could have an effect so startling, so total, your beauty life might be changed forever.



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coat by Originala, swinging wide from narrowed shoulders.

Hunter green, putty or red wool. Sizes 6 to 12. 265.00

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MICHIGAN



Wool is the fabric of the good life...
Chase & Sanborn is the coffee of the good life

The American Way With
WOOL

WJ 2666

And this is the fashion in wool she chooses for her favorite coffee hour. **Stevens H_2O® Machine Washable Woolen** makes a soft drift of a robe designed by *Dorian*. Wool is the great ambassador—spirited, smart, young. It belongs in every wardrobe, is right for every occasion. The robe, all wool and washable too: red, royal, aqua, sizes 8 to 16. (V-25) 30.00. 2nd Floor.



Chase & Sanborn is the coffee of the good life... Best's has the clothes for the good life

BEST & CO.

Fifth Ave. at 51 St., N.Y. 22, N.Y.

Also at our Branches

And good-looking wool tweed by **Reedsburg Woolens** is her favorite fabric. The breezy little coat and skirt outfit is by *Diamond Debs,* worn with a turtle-neck pull, newest way with a sweater. Once again, Wool is the catalyst—giving the fashion its swing, its shape. The outfit: heather green, heather blue, sizes 5 to 15. (V-26) 75.00. 7th Floor.



Sponsored jointly by the American Wool Council



Wool is the fabric of the good life...
Chase & Sanborn is the coffee of the good life

The American Way With WOOL

WJ 2666

And another symbol of the good life is America's Coffee Break. Winning ways with checks in the **SAG-NO-MOR-PLUS®** jersey by **Wyner**...and taking ways with the side-buttoned shift designed by *Matti of Lynne.* Wool is the greatest asset...especially for career girls. The dress: brown/white, gray/white, sizes 8 to 16. (V-23) 35.00. 3rd Floor.

Chase & Sanborn is the coffee of the good life...
Best's has the clothes for the good life

BEST & CO.

Fifth Ave. at 51 St., N.Y. 22, N.Y.

Also at our Branches

And her choice for the coffee hour is the little wool dress designed by *Richard Frontman* with delicate seaming and banded neckline. The fabric by **Olian Quality Wool,** is soft yet firm, taking well to tailoring. Once again, wool is the bellweather—leading the way in late day as well as all day fashions. The dress: peacock, jade, strawberry, sizes 8 to 18. (V-24) 40.00. 3rd Floor.



Sponsored jointly by the American Wool Council



Photographed by Philip E. Pegler

Wool is the fabric of the good life...
Chase & Sanborn is the coffee of the good life

The American Way With WOOL

WJ 2666

And wool is the standby wherever she goes. Here, with an eye on her favorite coffee, she wears this year's successful plaid pants suit, fitting as only wool can fit. The fabric is from **Wyandotte Mills,** the outfit by *Seasonaire:* blue, green, plum, sizes 5 to 15. (V-20) 55.00. 7th Floor.



Chase & Sanborn is the coffee of the good life..
Best's has the clothes for the good life

BEST & CO.

Fifth Ave. at 51 St., N.Y. 22, N.Y.

Also at our Branches

Fashion-powered picture... from the heirloom coffee pot to the easy little dress with low-waisted lines. Here, wool, aristocrat of fibers, lends itself beautifully to the gathered skirt. The fabric by **Hanora Mills.** Cranberry, black, sizes 5 to 15. (V-21) 35.00. 7th Floor.

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EMPRESS CHINCHILLA...THE PRECIOUS FUR FOR A PRECIOUS FEW



MONTALDO'S

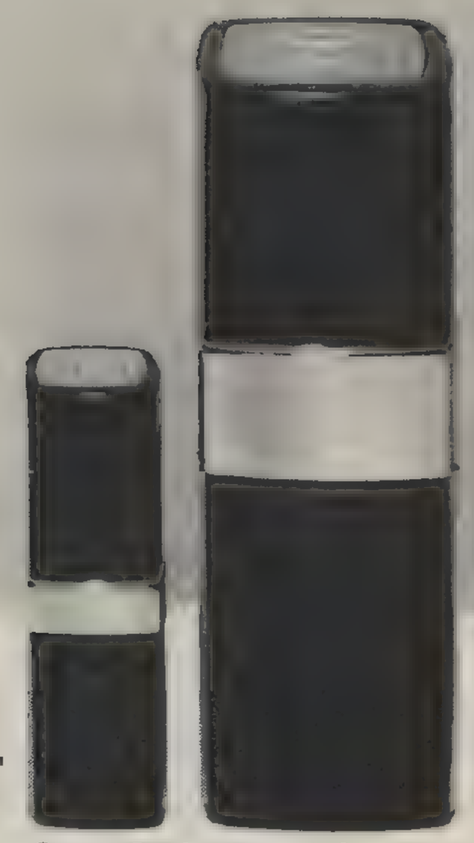
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B Altman & Co



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145⁰⁰

Marvelous things will happen when you wear Teal Traina's brilliant young dress. Wing-collared worsted and silk with a flash of rhinestone buttons. Plum, black or white. Misses' sizes. Third floor Designer Shop, Fifth Avenue.

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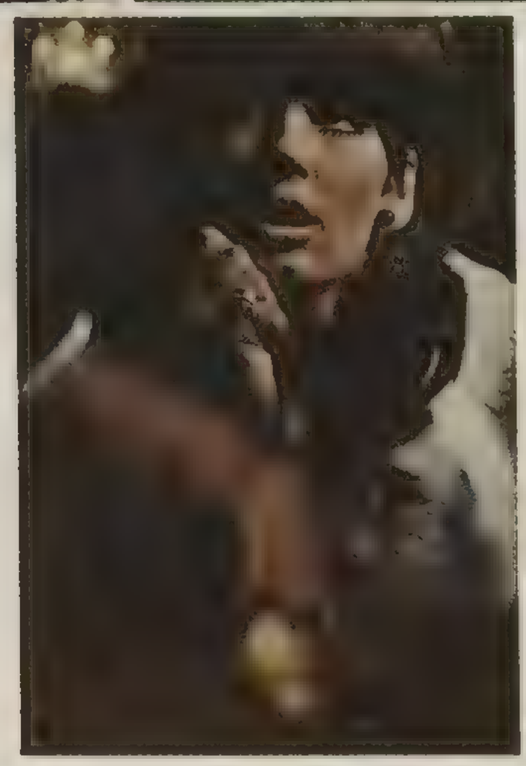
The suit and blouse costume. Pure wool knit. About $90. B. Altman & Co., J. L. Hudson, I. Magnin.













WHEN BALTIMORE THINKS OF FASHION IT THINKS OF HUTZLER'S

Three-part wool costume of many moods: coat and skirt reversible from navy to tattersall checks; blouse of brick-red jersey. By Bill Blass for Maurice Rentner.

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the Stanley Korshak look



Interpreted by

Monte Sano & Pruzan

Newly important . . .
the black
day-into-evening suit
of wool crepe from France . . .
becomingly softened by
a white silk scarf
ingeniously draped through
avant-garde epaulettes.

$325

Stanley korshak

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Great new now-look:

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Liquid 'Touch & Glow' gives it. A misty, delicate sheen (without shine!) A fragile flick of color. Uncanny coverage—yet your skin feels naked nude. Have it with Revlon's famous makeup-in-moisture!

'TOUCH & GLOW'

Great new now-look:

The Muted Glow

'Touch & Glow' creme souffle makeup does it! It's
the frailest fluff of color-in-creme. Feels like sheerest chiffon.
Veils imperfections. Just enough cover — just enough color
to give your whole face a soft, subtle glow!



'Touch & Glow' liquid makeup. Creme soufflé makeup. Translucent face powder (loose and pressed). All in matched shades.

by REVLON



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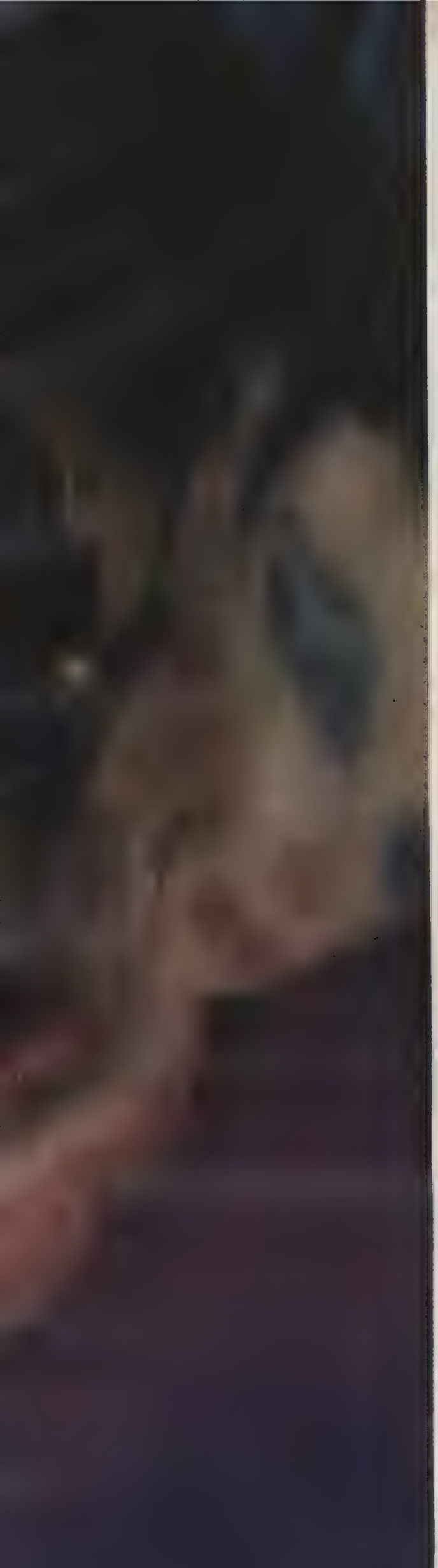




More here than meets the eye. As if this slick skimmer shape weren't enough, it's made of Chemstrand's 65% Acrilan® acrylic, 35% wool. A dress so marvelous, it is "Wear-Dated" and guaranteed for one year's normal wear. Refund or replacement by Chemstrand. In Burnt Orange, Gold, Green, Blue, sizes 8-18, about $30. For store nearest you, write to Leslie Fay, 1400 Broadway, N. Y. 10018.

PRICES SLIGHTLY HIGHER IN THE WEST BAG: LEDERER/HAT: JOHN JR.





PHOTOGRAPH: SKREBNESKI DRESS: CHUCK HOWARD OF TOWNLEY

THIS IS A COLOR HAPPENING... A NEW, NEVER-EVER-BEFORE NAIL ENAMEL BY ESTÉE LAUDER

Plunge right into this new world of nail color—an Estée Lauder world where 43 colors really do *happen.* Frosteds chill, corals thrill, reds rocket, pinks throb, naturals tingle. They quicken the pulse and race right along with what's "in" in fashion. And—Estée Lauder matches the color excitement in every bottle with a unique formula that allows only good things to happen to your nails—the same kind of good things that a face cream does for your complexion. The rich smooth ingredients are hand blended. Creams and frosteds alike give you greater coverage than ever—a manicure that lasts longer—and each nail enamel color stays lustrous as a jewel to the very end. Which of the 43 heart-throbbing colors would you like to have happen to *you*?



Seen here: Estée Lauder's Nail Enamel in three avant garde colors for fashion's newest purplings—Ripe Plum, Wild Grape and Pink Mauve.

Estée Lauder



Geoffrey Beene's beautiful costume draw to Fall ... the rickshaw suit ... a moving line with a completely untraditional suit attitude. A look for a pace-setter as are all of his suits, coats and dresses that are a provocative part of the American designer collections in Bloomingdale's Green Room, Third Floor

B
GREEN ROOM

BLOOMINGDALE'S, LEXINGTON at 59th
NEW YORK. N.Y. 10022

From the coldest regions of Canada
comes a rare limited selection of...



mink

Canada
Majestic
Mink

the mink
that
furriers
everywhere
say has
the purest,
clearest
natural
colors



never dyed

All Canada Majestic Mink colors
are *natural* colors. Nature inexplicably
gave Canada the finest mink
in the world and after years of
selective breeding and cross-breeding
of this prized mink, the world's
most beautiful color mutations evolved.
Now there are 13 Canada
Majestic Mink colors...magnificent
colors, ranging from the very dark,
to the pastels, to blues, grays and white.

CANADA
Majestic
MINK

It's the rarest of the rare.
Only the very best of all Canada's
ranched mink earns the name.

lustrous, that's Canada
Majestic Mink. It comes from the iciest,
coldest regions of Canada.
Where the mink grow fur that's deep
and densely-fine. And **plushy.**
Irresistibly soft and silky.
What's more, Canada Majestic Mink
is **featherlight.**
That's why the world's
fashionables wear it.

See the next page for a list of furriers who feature Canada Majestic Mink, as appointed by the Canada Mink Breeders Association, Clarkson, Ontario

CMBA

Mink belongs to Canada's heritage

For almost four centuries Canada has been known as the land of mink. Nature inexplicably granted Canada the finest mink and the climate keeps it that way. Crystal cold weather makes the mink grow fur which is dense and deep, yet silky-fine and lustrous. And from the coldest, brightest areas of the country comes the finest mink of all, Canada Majestic Mink. It is truly without peer. Canada Majestic Mink colors are all natural, never dyed. Fur authorities the world over say they are the clearest, purest of all mink colors. Years of selective breeding has produced a total of 13 Canada Majestic Mink colors . . . ranging from standard dark to the many pastels to pure white. Canada Mink is the highlight in fashion circles all over the world; and none is more treasured, more acclaimed than the rarest of the rare, Canada Majestic Mink.

Canada Mink and Canada Majestic Mink are products of the Canada Mink Breeders Association, Clarkson, Ontario

CMBA

Look for these signs. They identify the finest mink in the world.



your assurance that the garment is made of Canada's finest mink—Canada Majestic Mink.



you register your purchase of Canada Majestic Mink with the Canada Mink Breeders Association, Clarkson, Ontario.



the furrier displaying this plaque has been appointed by the Canada Mink Breeders Association to sell Canada Majestic Mink.

Canada Majestic Mink, the finest mink, is featured at the finest salons:

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Regenstein's
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"My kind of shoe"

If I owned a gold mine, I'd have a whole wardrobe made by a famous French couturier. But I compensate by finding ageless elegance in moderately-priced clothes. And choosing my shoes with that wonderful walking-on-Air Step feeling. Air Step is my kind of shoe.



The status shoe . . . the buckle pump that's being seen in all the smartest places. And there's more to it than just faultless fashion, with Air Step's comfort and fabulous fit. In antelope brown suede. Also in six other shades of suede as well as blue, black, or brown smooth Corfam®. Air Step shoes are priced from $15.
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QUALITY AT YOUR FEET®

LEATHER REFERS TO UPPERS
CORFAM IS DUPONT'S REGISTERED TRADEMARK FOR ITS MAN-MADE POROMERIC.


Talmack
for
NAN DUSKIN
Philadelphia



There is a certain kind of woman who's always wanted an island to call her own. For this woman, there is a certain kind of store: Peck & Peck.

On the east coast of the United States is an island formed by three rivers, a creek and a natural harbor. It is approximately 13 miles long and 2 miles across at its widest point. Its highest elevation is 1,472 feet and its granite shell is scored by a labyrinth of subterranean tunnels.

The island's weather is cold, except for when it's warm or very hot, and dry, except for when it's damp or soggy. Its natural resources include music, art, dance, laughter and plenty of humanity.

There is a silent canyon on the island.

The island's topography, if seen from the air or on a relief map, might remind one of an area badly eroded by wind and water, for it is a series of peaks and canyons. One famous peak rises to a cloud-piercing 1,200 feet (not counting its radio tower).

In one of the more famous canyons, natives are jostled about by "bulls" and "bears" waiting for "cats and dogs" to turn into "blue chips." This canyon roars for five days and then is silent for two. However, the last *really* loud noise to issue forth from that particular canyon was a crash back in 1929.

Native fruits and vegetables are plentiful.

Judging from the island's soil (for the most part, an airborne commodity which settles on window sills, radiators and tables) one would assume that crop production is minor. However, myriad fruits and vegetables appear at table each day in an earthshaking assortment. Guavas, beans (with or without strings), chard leaves, endive, kale, leek, sauerkraut, avocados, gooseberries, papayas, persimmons, apples ...you name it.

These assorted gastronomic treats are consumed by the natives at the rate of about 22,000 tons a day, in the fresh form alone. Natives are very hungry.

Hockanum® fine, supple wool flannel, a Stevens fabric. Native elegance can be casual, yes, ma'am. The skirt of this two-tone two-piece has four inverted pleats. The elongated top is hip-tied with a narrow belt. Ours alone. White with grey. 8 to 16, 35.00



Hockanum® worsted flannel heather mixture, the always fashionable fabric by Stevens. How sweet the shape, the simple lines. How deliciously designed. Chic, in the most island sense of the word. The binding is pale blue, all the rest is grey. 8 to 16, 40.00



Forstmann Twilga,® fine worsted twill. A crisp lightweight fabric by Stevens.
The suit is from our Carleton collection, two pieces of distinction for the native individualist.
It matches both the dress and coat and it's smashing. Pink or green. 8 to 16, 85.00

Native art forms are varied and delightful.

Islanders tend to be culture vultures. Hardly a night passes that thousands don't stream to the opera, the theatre, the ballet, the concert, the movie, the lecture. Hardly a day passes that thousands don't gather at the museums and galleries.

Natives who participate as contributors rather than viewers, listeners, and touchers often live in lofts and wear beards. The obvious exceptions are women and children, but there are others.

The island's theatre-goers may choose from about 50 plays or 50 movies per night. Galleries and museums number near 1000. And those natives who prefer the art of people-watching need never stand in line.

There is a certain kind of woman who loves island life.

"It's a nice place to visit, but I wouldn't want to live there." This thought is voiced by many visitors to the island. But the natives don't mind. They try to show guests a pleasant time, a friendly smile. They don't take these fleeting remarks personally. They merely nod knowingly. After all, someone's got to tend to the buffalo stampedes and Indian uprisings.

Peck & Peck

Fifth Avenue, New York/Boston/St. Louis
Pittsburgh/Akron/Cleveland/Rochester/Baltimore
Chicago/Providence/Philadelphia/Buffalo
Kansas City/Hartford/Detroit/Washington, D. C.
Atlanta/Twin Cities/Indianapolis



Native transportation is nearly always dependable.

Except when it is struck or stuck, transportation on the island is both fast and slow. There are certain unwritten rules which all natives have learned with respect to the various modes of transport: 1) Subways are kept at a temperature in excess of 100° during the summer months. Walk or take a cab. 2) Cabs are not permitted to pick up fares when it is raining. 3) Cabs are not permitted to cross the island in less than 1/2 an hour during certain times of the day. Walk. 4) All maps and signs giving transit information must be indecipherable. 5) Hansom cabs are for the use of visitors. 6) The pedestrian is always right unless he is not a pedestrian, in which case, he is always right.

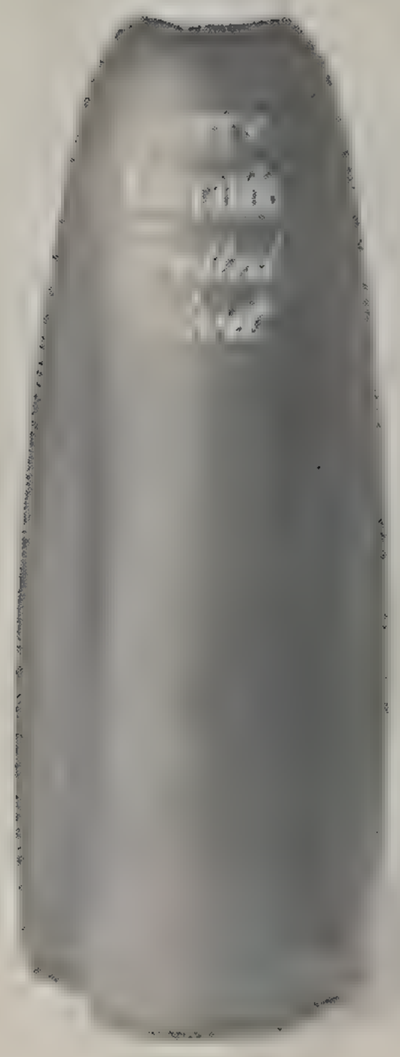
Philharmonic Hall, ©1966, Lincoln Center for the Performing Arts, Inc.

Lincoln Center Plaza North. ©1966, Lincoln Center for the Performing Arts, Inc.



Forstmann Twilga,® that truly impressive fabric by Stevens in a complete island wardrobe from our Carleton collection. The lovely sleeveless shift, left, and the coat above, match the suit opposite. And you can wear the suit jacket with the dress. Pink or Kelly green. 8 to 16. Coat and dress, 115.00. The suit, 85.00

Pow.
This is the
Donald Brooks trademark.
If DB is your
fashion superman,
consider the supermantics
of the unconventional
right down the line—
the line of your body
bathed in
the naked fragrance of
Emeraude Frosted Velvet.
Romance?
More like Pow!
By Coty,
the Beauty Designers.



at
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I. MAGNIN — ALL STORES • MONTALDO'S — ALL STORES • JULIUS GARFINCKEL — WASHINGTON, D. C. • STANLEY KORSHAK — CHICAGO

"I think any woman who wants to be sensibly chic this autumn," says Adele Simpson, "should buy her clothes with the same logic Merrill Lynch, Pierce, Fenner & Smith uses to help her build an investment portfolio. First step: naturally head for the vault, take out that spendable expendable cash. Now take a long look at your standing wardrobe. What's it all about? In a well planned stock portfolio everything works toward a long range objective. Truly good fashion wears like an old friend; it will always do something wonderful for you. Here are two very good fashion friends: a cocktail dress (below) that can hold its own chic head up anywhere, a woolen dress (opposite) with its own smart topcoat."

Adele Simpson goes to Wall Street: Merrill Lynch, Pierce, Fenner & Smith take fashion tips




GEORGE WASHINGTON
VIRGINIA
U.S.A.



Adele Simpson goes to Wall Street: Merrill Lynch, Pierce, Fenner & Smith take fashion tips

"Today's woman is a keen and shrewd investor. She has to be," says Adele Simpson. "You might be surprised to know that over 51% of the shareowners in America today are females. To get knowledgeable, she often starts by consulting a Merrill Lynch account executive. Next, she learns to listen to him. Then, it stands to reason, she starts wearing what pleases him. For her first meeting, she might well wear my jacket dress, but if she wants to shake up the board of directors, she will undoubtedly wear this slip of crepe encrusted with turquoise. It holds controlling interest anywhere."




NEW YORK Airw
N6675D

“One of the fascinating things I found out about Merrill Lynch,” says Adele Simpson, “ they will only let you take a flyer now and then if your heart is really set on it. This is done when all is in order and you can afford to speculate a bit. In my world, this year’s most fashionable flyer is the pants suit. I think it’s here and is bound to become more valuable. Opposite: my heliport pants suit and coat, below, a white jersey dress we call our Big Board Baby. Want to build a fashion portfolio? Ask to see my collection at fine stores anywhere. Want to build an investment portfolio? Contact your nearest Merrill Lynch, Pierce, Fenner & Smith office.”

Adele Simpson goes to Wall Street: Merrill Lynch, Pierce, Fenner & Smith take fashion tips



HARVEY BERIN

Designed by Karen Stark





Diamonds in Dacron®: the new knit riches. A dazzle-top by Mr. Dino.

The flash of diamonds—outlined in black—with color-lozenges of purple and brass; hot pink and turquoise. All, printed on a creamy ribbed knit. Shaping the kind of spectacular that could be the jewel of a separates-wardrobe. The knit is new and marvelous, too: 100% Dacron* polyester—rich, resilient, drip-dry. 8-16. About $30. Sleeked with pants of 100% stretch Du Pont nylon. Black and other coordinating colors. 8-18. About $16. At Haggarty's, Beverly Hills and suburban stores; Burdine's, Miami; Lord & Taylor, New York; Lasalle & Koch Company, Toledo; Woodward & Lothrop, Washington, D.C.

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Better Things for Better Living...*through Chemistry*

Oh go ahead!
You know you'd

love to try it.
Gold lipstick!

Frosted
Gone Gold

Frosted
Fool's Gold

Frosted
Spanish Gold

If Mother Nature is so smart
why weren't we *born* with gold lips.
Just like mine. And *frosted* too.
And creamy. And in three
frosted Coty Cremestick shades.
Oh, well. I guess Coty
has to think of everything.

Cremestick by Coty


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Of imported petit-point brocade
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Kaufmann's, Pittsburgh
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Arbé Originals Inc.,
498 Seventh Avenue, New York

NEWS FROM BYZANTIUM



Dorothy Cox designs beautifully understated fashions as a foil for dramatic prints on Swiss Challis. Left: Mosaic, soft skirted dress with mock panel, its three quarter sleeve, button cuffed. Sizes 8 to 20, in blues, reds and yellows, about $60.00. Right: Turkish Paisley, graceful shift dress with three quarter sleeve. Sizes 6 to 18, in turquoise only, about $55.00.

IN THE TANNER MANNER

ABERCROMBIE & FITCH, ALL STORES/JULIUS GARFINCKEL & CO., WASHINGTON, D.C./B. SIEGEL, DETROIT/R. H. STEARNS, BOSTON/JOHN WANAMAKER, PHILADELPHIA/HUTZLER'S, BALTIMORE/ GIDDING-JENNY, CINCINNATI / ALBRECHTS, MINNEAPOLIS, OR FOR THE STORE IN YOUR CITY, WRITE: TANNER OF NORTH CAROLINA, 530 SEVENTH AVENUE, NEW YORK, N.Y. 10018.

Get all the *EK* *GRAB BAGS*® you want, girls



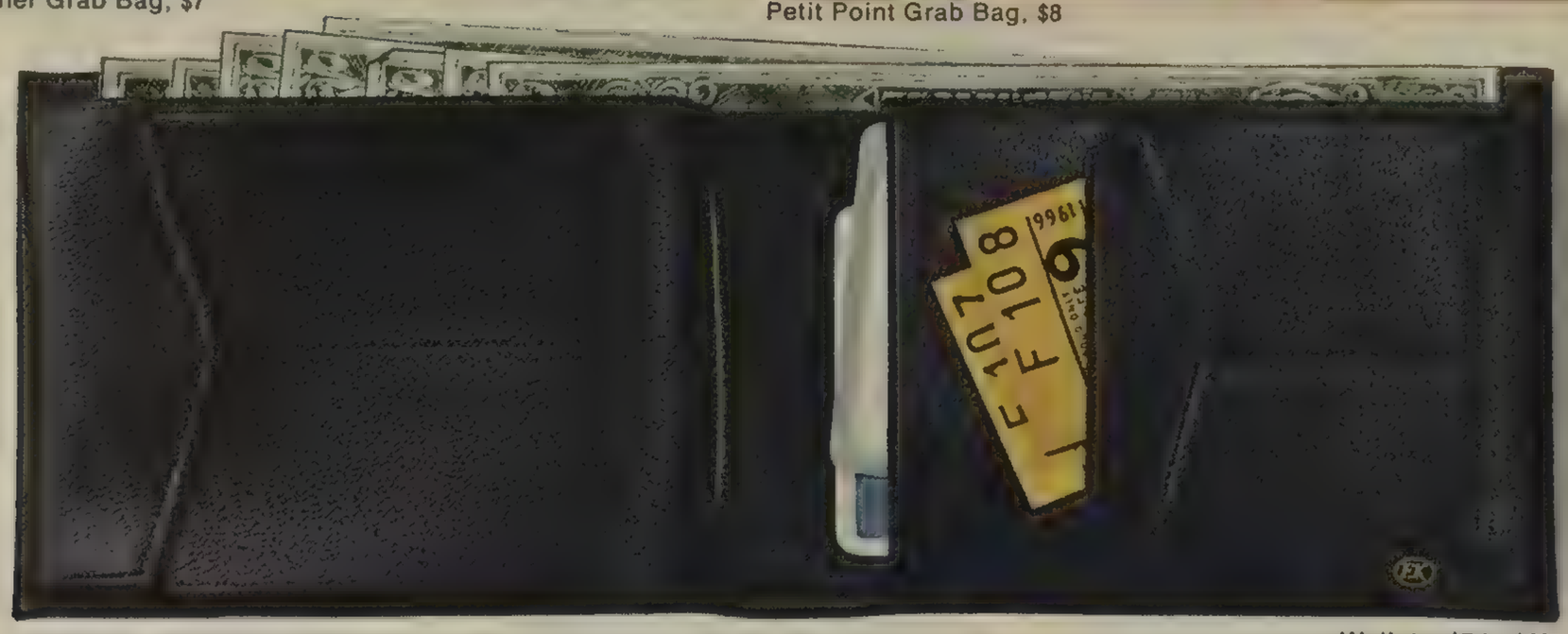
Butter soft leather Grab Bag, $7



Needlepoint Grab Bag, $8



Petit Point Grab Bag, $8



Wallets, $7 to $50

After all, it's Daddy who pays

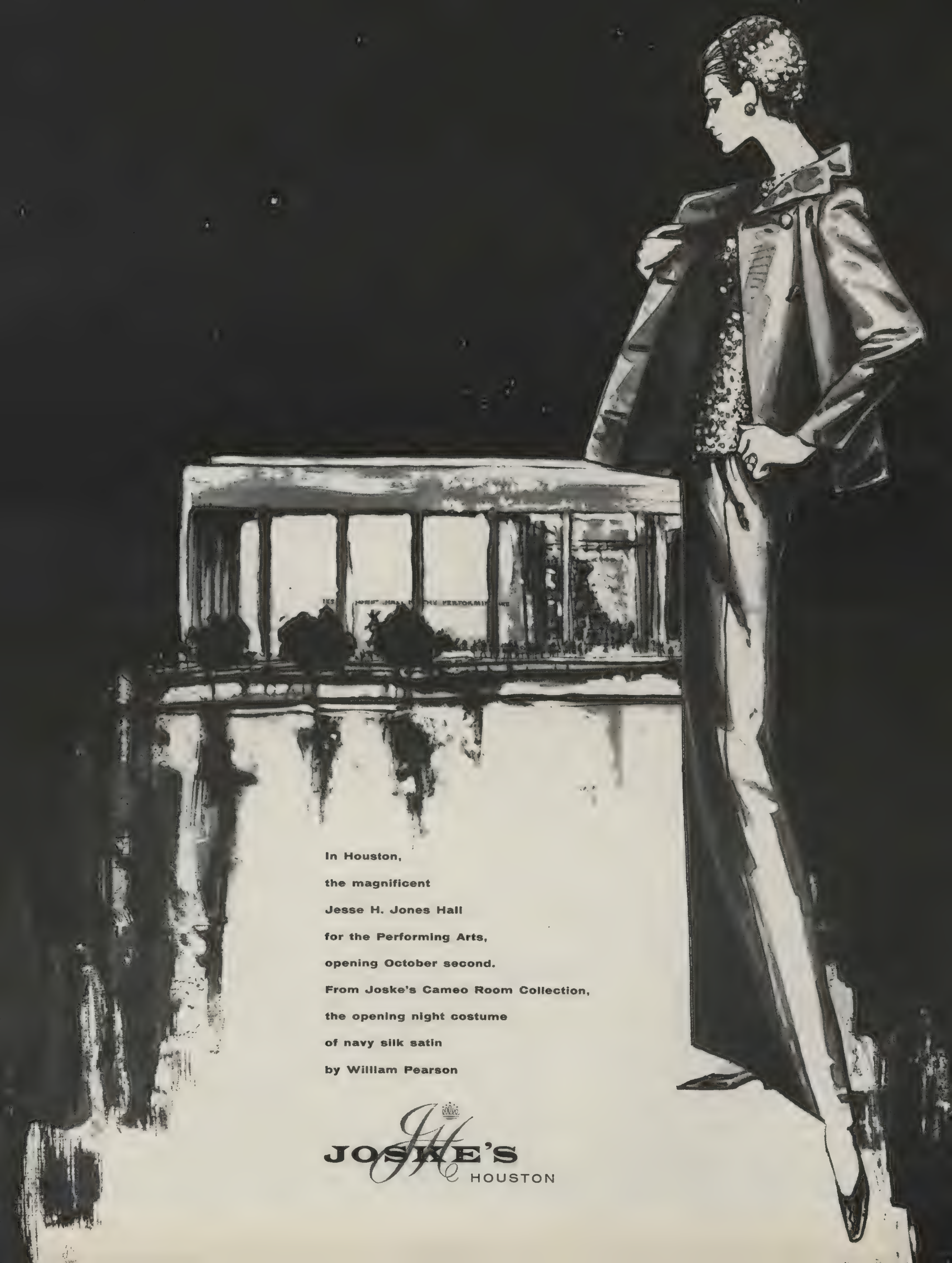
Don't be deceived by the slim appearance of Daddy's wallet. EK designs it to hold plenty yet never look stuffed. So go. Get all the new Grab Bags you can hold on to. And put your all into them: makeup, money, miscellany, and more. They won't show anything either except their obvious good looks by Enger Kress of West Bend, Wisconsin, fine leather crafters since 1885.

Get everything organized with EK French purses, billfolds, key cases and more at fine stores.

EK

PHOTO: WILLIAM WARD, AT SITE OF NEW FRANKLIN DELANO ROOSEVELT POST OFFICE.

CISA (cheés-â) *n.* Italian: the most *favolosa* female designer extant! *adj.* the world's smartest fashions for the world's greatest women. Clothes by Cisa are available to the American market only via her man: Imports International Inc., 1410 Broadway, New York. Shown: "White Night," available at America's poshest stores.



In Houston,

the magnificent

Jesse H. Jones Hall

for the Performing Arts,

opening October second.

From Joske's Cameo Room Collection,

the opening night costume

of navy silk satin

by William Pearson

JOSKE'S
HOUSTON

"I wanted to work with gentler colors and softer textures, and that's why I like this tweed. The suit I've shaped in it is also gentler and more delicate. The ease of it is particularly fine for any kind of travel—including a stroll down Fifth Avenue."

Anne Fogarty

MOHAIR WOOL COSTUME WITH PINK JERSEY BODICE. $125. 4 TO 14
PRICES SLIGHTLY HIGHER IN THE WEST

"The ss United States, America's superliner, is the world's fastest ship. This is marvelous because you can be in Europe in only five days. It's also a pity because five days is a very, very short time to enjoy this luxurious ship. The ss United States sails to Europe almost every two weeks...cruises to the Caribbean comes the cold weather. So you can enjoy this luxe sea life again and again this winter."



ss United States



"If you're packing for a wonderful time aboard the ss United States, but you're having a terrible time deciding what to pack, bring all the beautiful things you want. You'll have room for luggage galore! And your husband will be happy to know that you can store full suitcases on board for your return trip, then whirl about Europe with a minimum of baggage."



ss United States

"I think the most contemporary fashion is in clothes that reflect a woman's own natural elegance. In this look, there is a new and seemingly effortless kind of ease. It is this dress with its long sweep of scarf. This coat, that instinctively repeats the fabric of the dress under it."

Anne Fogarty

WOOL PLAID DRESS IN CREME AND TAUPE. $65. WOOL FLEECE COAT IN NAVY WITH WOOL PLAID DRESS IN CAMEL. $145. 4 TO 14. THE ANNE FOGARTY COLLECTION SHOWN ON THESE PAGES AVAILABLE AT STORES ON PAGE 162. ANN FOGARTY INC., 550 SEVENTH AVE., N.Y.

PRICES SLIGHTLY HIGHER IN THE WEST.

"For evening, I imagined new, flowing shapes in which a woman can move, with the gaiety of silver sequins or the serene charm of resonant color. It's not only the shape of these dresses that's free—it's their spirit, too."

Anne Fogarty

SEQUIN DRESS. $100. TISSUE MOHAIR GOWN. $80. 4 TO 14
PRICES SLIGHTLY HIGHER IN THE WEST.

"One of the best places in the world to find exciting night life is in the middle of the Atlantic Ocean, aboard the ss United States. The great ship comes alive with the sound of music. The dancing begins. The feast is spread. Is there anyplace so elegant on dry land?"

ss United States



"Some clothes, although they are very special, aren't just for special occasions. This suit, with its graceful shape, smoothed fabric and strict tailoring, has for all its drama, the ease and versatility to take a woman through her day with complete assurance."

Anne Fogarty

SUIT OF PETIT POINT WOOL IN GRAY AND ROYAL. $100. 4 TO 14. THE ANNE FOGARTY COLLECTION SHOWN ON THESE PAGES AVAILABLE AT STORES ON PAGE 182. ANNE FOGARTY INC., 550 SEVENTH AVE., N. Y.
PRICES SLIGHTLY HIGHER IN THE WEST

"Aboard the ss United States there's a salon to do your hair. Turkish baths and massage to relax you. Shuffleboard and deck tennis to tone up your figure. A salt water pool and gym if you want to do something really symphonic to your figure. No wonder a lot of American beauties land in Europe even more beautiful after a crossing on the ss United States."



ss United States

Revillon

AT

SAKS FIFTH AVENUE



MORNING LIGHT ✳ EMBA*
natural blue beige mink

* EMBA MINK BREEDERS ASSOCIATION
Virginia Thoren-Rice



Beauty is there...waiting.

The woman who is deliberately

Why settle for pretty when beauty's there...waiting for the moment you discover L'Oreal Colours, and the fascinating magic they hold for hair, face and fingertips!

Here are colors to shimmer through candlelight...colors that confess their sparkle to the sun...colors that flirt, enchant, that know they're being noticed. Colors that never existed before L'Oreal took a thoroughly Parisian approach in the creation of totally coordinated hair color and cosmetics.

L'Oreal Colours bring a radiance of their own to your hair, leave it silken, soft, with color that's always precise, always natural. Go on from there to achieve total loveliness with the matching elegance of L'Oreal facial cosmetics, the intriguing color-play of L'Oreal nail enamels and lipsticks.

From today on, be impatient with hair color and cosmetics that make you look the way you always have. Discover yourself in the glowing, original world of L'Oreal Colour and become beautiful...deliberately.

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beautiful relies on L'Oréal Colour...relies on her salon.



*Div. of Lehigh Valley Industries, Inc.

Celanese® Arnel®

There is only one Arnel.

It's the Celanese way to make velour dazzle even in a downpour.



Now. A drench-coat with all the dash of a foreign correspondent's—in plushy velour with Arnel. **Naman** does it. Up-collared. Double-breasted. Nonchalantly tied. It's water-shedding. It's wonderful. In Blue Ridge—Winkler's* lustrous velour of Arnel triacetate and nylon. Navy, green, grape, orange, camel, gold or white. 6 to 16. About $60. At Lord & Taylor, New York; The Blum Store, Philadelphia; Bramson's, Chicago; Frost Bros., San Antonio; Joseph Magnin Co., California & Nevada.

CELANESE ARNEL
A CONTEMPORARY FASHION FIBER



Emphasis on elegance:
the black theater costume.
Ben Zuckerman flares the 7/8ths coat,
shapes the dress. Crystal Room.

HUDSON'S
Woodward Shops Detroit

TEAL TRAINA





Left: The fluid sheath in silk crepe with bands of cut stones at wrists and hem. White. 225.00

Right: White on white coat of plaid silk brocade over a dress of silk serge. 395.00.

Discriminating women shop at these fine Specialty Stores.

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Jordan Marsh Company

NEW ENGLAND'S LARGEST STORE

PHOTOGRAPHED AT THE BOSTON PUBLIC GARDEN



The beautifully tailored "little coat" costume in paprika melton, 250.00 . . .
By Hannah Troy from a young, new collection now in the Jordan Marsh Designers' Shop.

ON A CLEAR DAY YOU'LL BE SEEN FOREVER



You'll shine when it's clear, smile when it's dreary, because Weatherbee says yes to fashion and no to the wind and the rain (the Syl mer® finish shrugs off drizzle and showers). These coats in superb 100% virgin wools . . . in almost any Autumn color you can name. *Left.* The classic raglan coat in heather houndstooth checks as shown or in handsome wicker weave tweeds. $50.00*. *Center.* Wool worsted jersey coat with deep wing sleeves, $55.00*. *Right.* Wool worsted double knit coat with gently rounded collar, $60.00*.

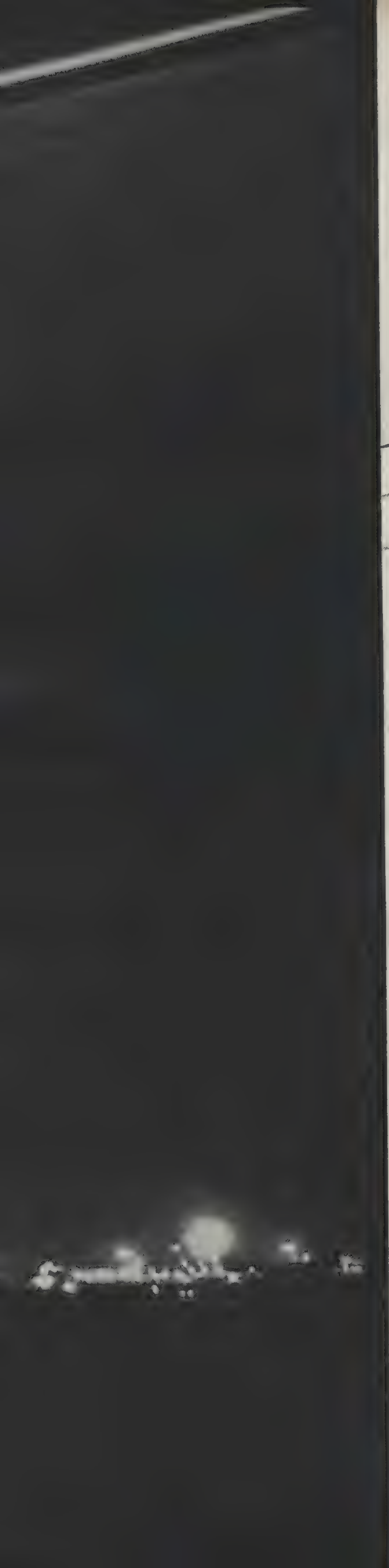
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WEATHERBEE

*Higher far West


AMERICAN



THE JETAWAYS



It's a way of thinking: way in, way ahead. It's a kind of fashion: unwiltable, indefatigable, Absolutely Great. **American Airlines** inspired the Jetaway idea. **Abe Schrader, M.S. Couture** by **Schrader** and **Mort Schrader** loved it. The fabulous results: on these pages — **The Jetaway Collection** in **Jetaway Wools by Stevens — Worumbo, Hockanum, Forstmann.**

Opposite page: Jetaways take off on a specially planned **AAL** Astrojet Holiday in New York. They wear, *left,* double-breasted softshaped coat with glitter buttons, its own brocade dress, about $185. *Right,* de rigueur for Jetaways — coat and smalldress of silk and worsted, about $185. Both, by **Abe Schrader** for the Jetaways in **Worumbo®** Coachman cloth by **Stevens.**

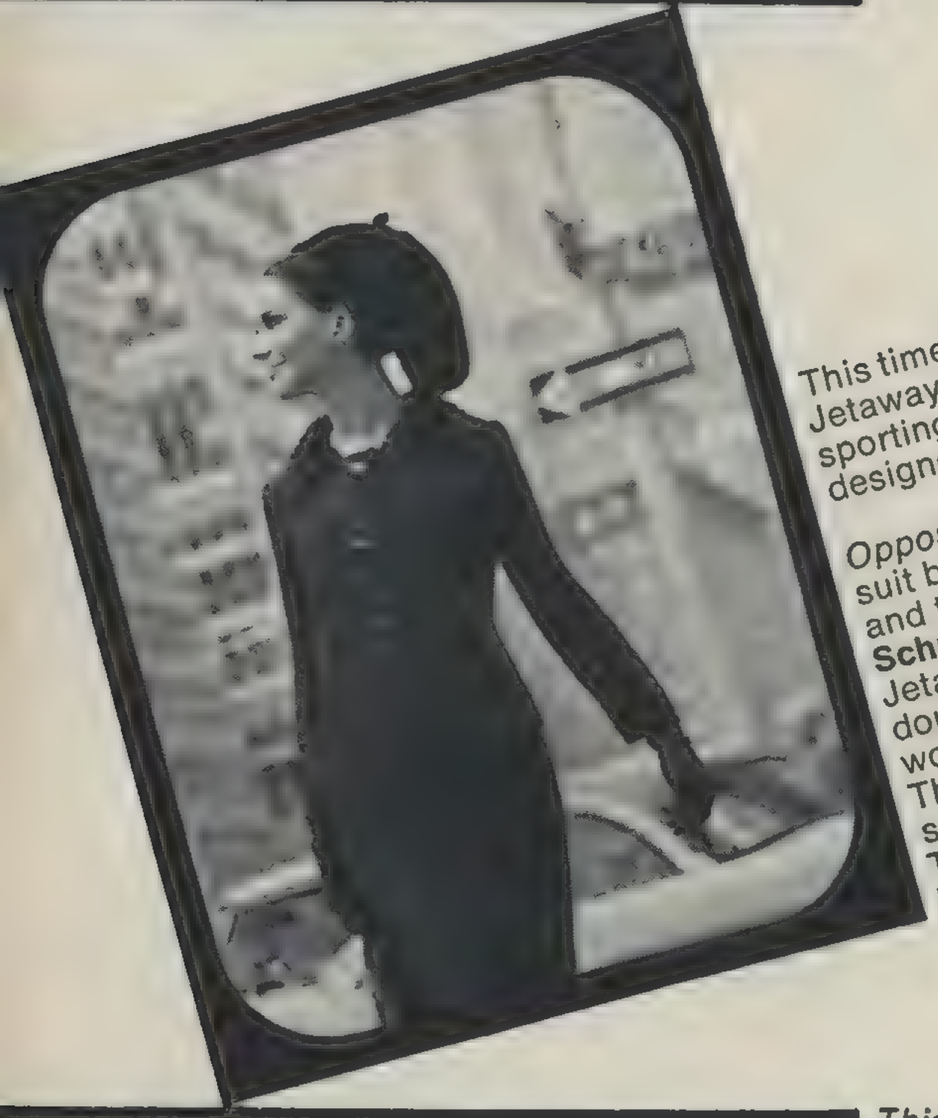
This page: Top, planning a weekend in New York with **AAL** includes advance theatre reservations, a superb pre-theatre dinner. Jetaways take to **Abe Schrader's** ideas: *left,* double-faced jacket in banker's grey with burgundy covers a mini-sleeved dress — real Jetaway thinking here — done in **Hockanum** wool worsted gabardine and flannel, about $120. Traveling dress, *right,* in **Hockanum®** flannel, cut with deep side pleats, about $70.

Center: Photographed at Sardi's, one of **AAL's** fine restaurant choices, this Jetaway wears a choice green-apple dress by **Abe Schrader** in **Hockanum** worsted, about $70.

Below: In Shubert Alley — entr'acte — the reservations neatly done-in-advance by **AAL,** this smash: **Hockanum** textured wool acting beautifully in a costume by **Abe Schrader,** about $90. All **Abe Schrader** fashions designed by **Belle Saunders.** Hats by **Emme.**

American Airlines
Abe Schrader
Stevens





THE JETAWAYS

This time they're off to a football weekend — Jetaway style — via an **American Airlines Astrojet**, sporting **M.S. Couture** clothes by **Schrader** designed especially for them in **Stevens** wools.

Opposite page: Jetaways are, naturally, suit buffs. They love the suit life — it's versatile — and they love the way **M.S. Couture** by **Schrader** translates Jetaway thinking into Jetaway fashion. The comprehensive suit, *left*, double-breasted in **Hockanum** textured wool worsted with Very New taffeta blouse, about $135. The tailor's suit, *right*, with soupçon of collar, subtle seaming, and those great glitter buttons. The fabric, a beautiful and sophisticated **Hockanum** textured worsted, about $125.



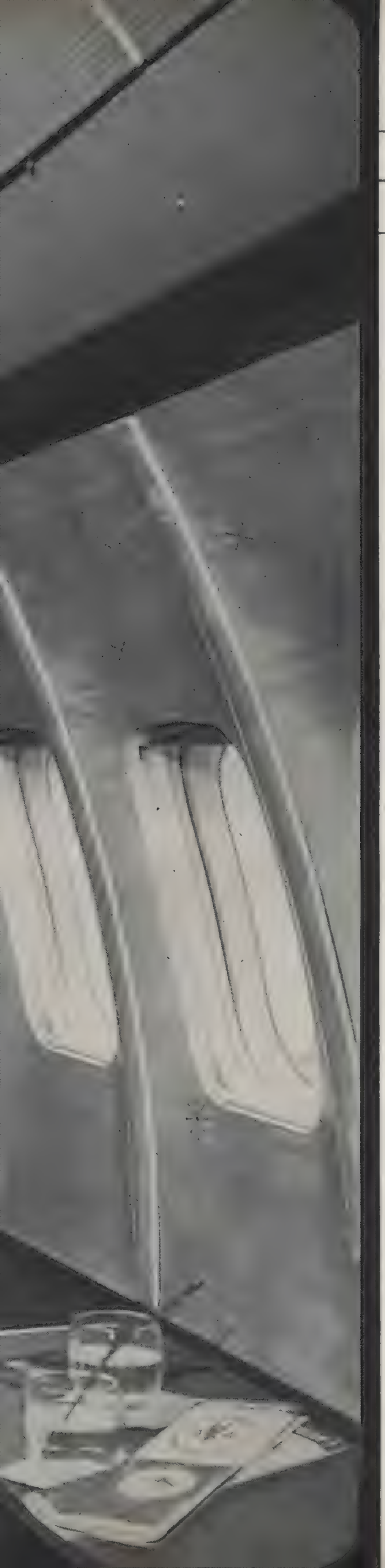
This page. Fashion gamesmanship involves a suit that scores. This, **M.S. Couture** does in **Hockanum** grey flannel, *top,* with a soft plaid silk blouse, sculptured 'pewter' buttons, about $110. Ready-to-go-anywhere suiting, *center,* **Hockanum** flannel with a counterpoint satin blouse and broadtail collar'd jacket. **M.S. Couture** does it for the multiple life of a Jetaway, about $160. Body-shaped coat, *below,* moves the way a Jetaway does, in **Worumbo** Coachman cloth with glitter buttons and matching brocade dress. About $185. Photographed at the Four Seasons restaurant. All **M.S. Couture** fashions designed by **Mario Forte.** Hats by **Emme.**

American Airlines
M.S. Couture by Schrader
Stevens









THE JETAWAYS

There they are. The people that Go Places. Do Things. Spot them on **American Airlines**. Trace them to New York (15 non-stop flights a day from California). Identify them by their fashion trademark: **Mort Schrader's** designs in **Stevens** wool.

Opposite page. Jetaways seen in one of their natural habitats, an Astrojet bound for New York. They're revelling in the luxe of Captain's Table service, part of **AAL's** first-class Jetaway thinking. Perfectly summing up The Look, *left,* **Mort Schrader's** worsted wool crepe, **Forstmann** fabric, with just that much pale aqua and gold braiding, about $80. *Right,* to match the service: a champagne dress by **Mort Schrader** in **Forstmann**® worsted crepe, about $70.

This page. Beautifully exhibited outside the Guggenheim Museum, *above,* a flip coat dress. **Mort Schrader** for the Jetaways, in **Forstmann** worsted wool crepe, about $90. *Center,* a vacation in the Super-City means at least one evening at Lincoln Center. Photographed there, a dress — in Jetaway language — madly enticing, done by **Mort Schrader** with satin bows at the shoulders in **Forstmann** wool crepe, about $70.

Epitome of Jetaway thinking is a grey flannel dinner dress, *below,* roman candle buttons, the decolletage in the back. **Hockanum** chiffon-weight wool flannel, **Mort Schrader's** design, about $90. Photographed at a Jetaway haunt, The Wine Cellar of Delmonico's Hotel. All **Mort Schrader** fashions designed by **George Samen.** Hats by **Emme.**

PURE VIRGIN WOOL

American Airlines
Mort Schrader
Stevens



See page 328 for fine stores featuring The Jetaways Collection

Derring-do.

Junior Sophisticates has it.

If you love it—

the splendid crash of

color, the demon knack

with cloth,

you're the girl

who lives

in a Beauty Climate.

Program it this way:

Refreshant Toner for tingle,

Refreshant Mask

for a fifteen-minute storm—

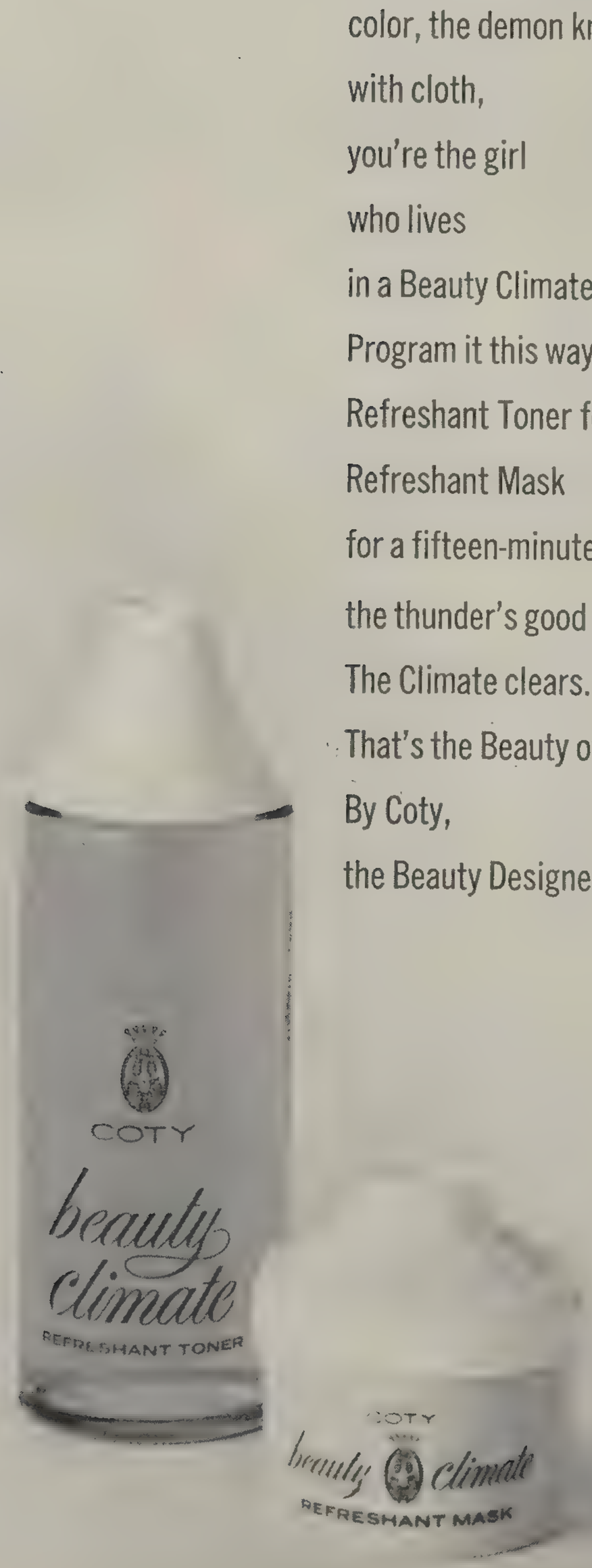
the thunder's good for you.

The Climate clears.

That's the Beauty of it.

By Coty,

the Beauty Designers.



at

Woodward & Lothrop

jr. Sophisticates
AT FINE STORES

Monarch

NEW YORK



HAT: SALLY VICTOR

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...who knows how to design for women. She knows you want a natural, rounded shape that looks like you. So she designed **YOUNG SECRET®**—weightless, contoured and padded bras that keep their shape and yours. The perfect under-statement for today's fashions. Lovely clipped nylon lace over lightest fiberfill*—with comfortable Lycra** stretch-straps and band. Now in a whole wardrobe of pastel and classic shades. Style 360, contour shell-cup, or 365, fully padded; sizes 32-34-36, A-B-C, 5.00. By Olga, first lady of under-fashions.

Other Young Secret bras: soft cup, underwire, push-up, strapless and longline styles, from 4.50 to 8.50. For store nearest you, write Olga, Dept. V-96, P.O. Box 4284, Van Nuys, California 91409

*polyester fiberfill **power net of nylon and spandex



CONICAL... the shape of fall in grey wool flannel by GEOFFREY BEENE
for the jm designers' rooms, 215.00

JOSEPH MAGNIN california and nevada

The traveling Wilroy.
You might as well go first class.





Packing for a trip trips up too many. Now, via Wilroy, good-bye to all that. Go with a Wilroy Traveler® you really like. Adaptable. Commendable. Irresistible.

This Wilroy Traveler® is made of textured double knit **FORTREL®*** polyester...so you can forget about wrinkles. Indefatigable in camel or teal, fuchsia, moss, black, flame. Sizes 6 to 18, about $45.** At Lord & Taylor, New York and Branches; Frost Bros., San Antonio; H. Liebes & Co., San Francisco; Loveman's, Birmingham.

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*Celanese® Fortrel® is a trademark of Fiber Industries, Inc.
**Price slightly higher in the West.

Even after your morning coffee does your quilted robe feel wilted?



The Blum Store, Philadelphia, Pa.; Franklin Simon Co., N.Y.C.; Gimbel's, Milwaukee, Wisc.; Hecht Co., Washington, D.C. & Baltimore, Md.; O'Niels, Akron, Ohio Crepeset is a reg. TM of American ENKA Corp., Enka, N.C.



Does it droop and sag?
Feel sticky?
It's the fabric that's all wrong.
It's too flat and dense. It won't
let the robe breathe.

The answer is new, lighter, airier tricot fabric made with Crepeset® nylon.
Crepeset is permanently pebbled and textured.
It lets air circulate underneath.

The robe feels wide awake.
Even when you're half asleep.

RAYMODES makes the stunning robe with a daring velvet sash. Sizes 10-18. Rose wine, lime, and fun gold.

About $26.
Crepe Primavera™ by Collins & Aikman.

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TEAL TRAINA



Gus Mayer

NEW ORLEANS
NASHVILLE BATON ROUGE
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SELMAN'S, LOUISVILLE BERKELEYS, FRESNO LEVY'S, MEMPHIS AL ROSENTHAL'S, OKLAHOMA CITY

look
before you
lean

make sure
it's a fabric
you can lean on
by Klopman



The Klopman fabric in this long sleeve shift is a print crepon of 100% Dacron® polyester. Klopman Mills, Inc., a division of Burlington Industries, Inc.

®REG TM DU PONT
JEWELRY: K.J.L.



Your husband is up for this big promotion.
You're meeting his boss for the very first time.
His wife is the former Duchess of Helbe.

If you've never worn Hanes you'd better start now.

The only name you can think of to drop is your Aunt Mabel who once played the spoons on the Amateur Hour. Champagne gives you hives. And if the truth be known, you've never even *heard* of Helbe. But somehow you've got to create an impression. It used to be so easy. When you were 19 a girl could get by on a dazzling smile and a great pair of legs. Well you know what? A girl still can.

So put on a smile and buy some Hanes Stockings. Great legs happen with Hanes. The smoothest sleekest legs in town. And oh what styles! Wonderful textures, and dazzling colors, and non-stop stockings that rise to the waist.

Then there's Hanes quality. Hand-looped toes. Run guard heels. And a series of rigid inspections (would you believe 16 of them) to prevent any flaw from ever reaching you. So you can relax about runs. They won't happen through any fault of *ours*. As for conversation, just say "Thank You" when the boss says you're beautiful. And if you must drop a name, drop ours. Hanes. The Duchess is sure to ask who did your stockings. Might as well tell her. Noblesse Oblige.

Great Legs deserve Hanes
Others need them.

Anglo Fabrics



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Let your hairdresser color-style your hair with ROUX*

Weary of the ordinary? Feel your hair color should do more for you than it's doing? *Visit your hairdresser.* And relax. And enjoy the pampering a professional colorist can give your hair. The trained judgment, experienced skill. And the added benefit of Roux. ■ For nearly a third of a century Roux has been a favorite of professional colorists—just because it does provide the rich, truly natural looking color; the healthier looking glow, the silky-soft feel you've been seeking. Just because it does make your hair color more exciting to behold, and so helps you feel more exciting yourself! ■ So if you've tired of the ordinary, go see your hairdresser. It's worth it!



Professional Cosmetics for Lovelier Hair Color

FANCI-TONE* Creme Hair Tint for lasting color ■ NICE CHANGE* Hair Lotion for semipermanent color ■ FANCI-FULL* Rinse for temporary color ■ Let your hairdresser advise the type, as well as the color, that best suits your needs.

*REG. TRADE MARK ©1988 ROUX LABORATORIES, INC.

The Switchables in



The wool mark is awarded to quality-tested products made of the world's best... Pure Virgin Wool

Fashion pieces that

Change-of-look, change-of-locale separates that coordinate themselves.

Discover their pluperfect fit at B. Altman, New York City; Auerbach's, Salt Lake City; L. S. Ayres, Indianapolis; Bamberger's, Newark; Boston Store, Milwaukee; J. L. Brandeis, Omaha; Burdine's, Miami; Kaufmann's, Pittsburgh; Loveman, Joseph & Loeb, Birmingham; Macy's, San Francisco; Maison Blanche, New Orleans; Edward Malley, New Haven; Meier & Frank, Portland; Miller & Rhoads,

Pure Virgin Wool



jigsaw and jell

Sportempos

In pure virgin wool. Sizes 6 to 18. From $10 to $30.

Carson Pirie Scott, Chicago; Denver Dry Goods, Denver; Filene's, Boston; Foley Bros., Houston; G. Fox, Hartford; Harris', San Bernardino & Riverside Plaza; Wm. Hengerer, Buffalo; Ivey's, Jacksonville; Richmond; Miller Bros., Chattanooga; Pogue's, Cincinnati; L. R. Samuels, Ogden; Sanger-Harris, Dallas; John Wanamaker, Philadelphia. For other fine stores write Sportempos, Inc., 1407 Broadway, N.Y.C.

Burst of Brilliance

Aflame with thrilling color, our fascinating play-of-lights jewelry blazes with the finest cut Austrian stones.* See the entire Granada Collection of classic and contemporary designs at fine stores everywhere. $5. to $25.

Slightly higher in Canada.

*Stones by Swarovski

Vendôme

Vendome, the Couturier Division of Coro, Inc., 47 West 34th Street, N.Y.



Must you buy the most expensive? Like anything you invest in to use (an oriental rug, a house), how much you pay depends on how it must function for you. For instance, you can pay $250 for an oriental and get a pretty floor covering, or you can pay $25,000 and get a work of art. The same principle applies to the clothes. If you want an ensemble that will go where you go, this Rona is superb.

Investment Particulars. The jacket and dress check light blue with dark. Together they're terrific, with the bonus that the dress can go it alone. Also in light green with dark, wool, sizes 8 to 16, about $60 at the good stores, or write 498 7th Ave., N.Y. **RONA**

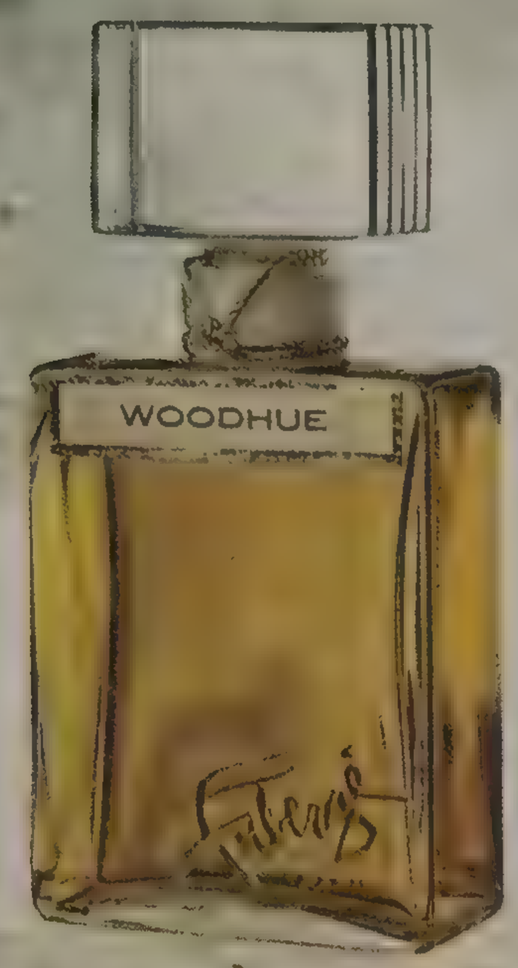
Prices slightly higher west of the Rockies



Sloat

shift in imported Scotch striped wool. 525 Seventh Avenue, New York 10018

***Perfume is for daytime, too. Playtime. Haytime. Live it up, laugh it up, toss-your-woes-away time. But it had better be a perfume that knows what it's doing—* Woodhue, *for example; a fine how-do-you-do. If you're an individualist, there's something in it for you—it's zingy, swingy, full of surprises. Some say* Woodhue *is a free translation of fall's first brash breeze... crisp leaves crackling underfoot...pale cool sunlight. Others insist it's the very soul of non-conformity. All agree it's wonderfully with-it!* Woodhue Parfum Extraordinaire, *made in France by* Fabergé.



In Pendleton
contemporary checks and plaids
you can:

cause a little intrigue

Double Agent: double-woven reversible wool Coat 50.00
Short Sleeve Skimmer 23.00



turn a few heads

Flatterer! Classic Dress with Draped Neckline 25.00



accept compliments

Soft-Spoken: The Box-Pleat Suit 50.00



This is the year of the Great Escape to fashion freedom — in Pendleton's colorful pure wool fabrics. Plaids intermingle with checks. Coats and capes dramatize dresses. All our separates are born to go together wherever you go. And our fabulous reversible fabric is not bonded, but actually double-woven—checked on one side, solid on the other. Colors are clear. Folds drape softly. Creases hang away. Exciting things that happen only with pure virgin wool.

COUNTRY CLOTHES BY
Pendleton
THE WOOL PEOPLE
PURE VIRGIN WOOL

For additional information, write Dept. V-611, Pendleton Woolen Mills, Portland, Oregon 97201. © PWM 1966

"What is his wife like?"

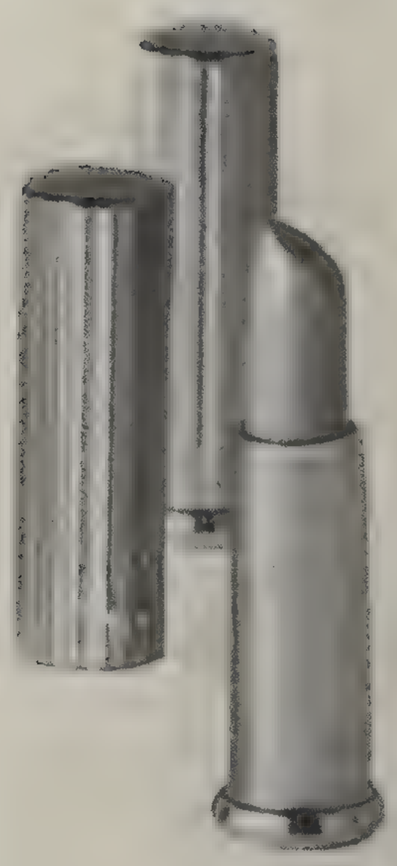
When your husband is being considered for something important, you'll be considered, too.

Women who are great assets to their husbands know what an asset clothes are. A perfect case in point is this camel gabardine coat over a dress of simple elegance. Handsomely bound and frogged with black leather, $395 from the Hannah Troy collection now on view at America's most fashionable stores.

Hannah Troy



Now-ness.
Teal Traina
ticks with it.
If you like the
double combination
of opinion and prophecy,
zest and zero-in sureness,
you'll catch on
to Cremestick Gold.
Spanish Gold is rosy.
Fool's Gold is tawny.
Gone Gold is gold.
The Now mouth is
this moist,
this mobile,
this golden.
Coty says so Now
and about new lacquery lipsticks
they know everything.
By Coty,
the Beauty Designers.



at
Burdine's



TEAL TRAINA

NEW YORK

FOR TEAL TRAINA IN YOUR CITY TURN TO PAGE 326.



AVAILABLE AT FINE STORES EVERYWHERE **MATLIN, INC., 205 WEST 39TH STREET, NEW YORK, N. Y. 10018**

GLMA® Mink GREAT LAKES MINK ASSOCIATION,
PRODUCERS OF PREMIUM NATURAL DARK RANCH MINK.



Some of our customers keep getting the best of us.

When a mink coat manufacturer gets the best of GLMA, he gets the best. Period.

And manufacturers of BLACK DIAMOND, BLACK CROWN and BLACK IMPERIAL buy our finest pelts. (Which sometimes gets the best of their competitors.)

But if you'll just remember to ask for GLMA mink you'll get the best of everyone.


"Editorial"
#4516 and #4314
designed by
Francesca for DAMON
the house that made knits couturiere
THE SUITORS SELECT THESE ITALIAN ARRIVALS. LEFT, WINDOW PANED OVERBLOUSE WITH SOLID SKIRT, FRINGED SCARF TO SUIT. ABOUT 90.00. RIGHT, SHIFTY WOOL KNIT JUMPER AND CABLED INSERT. ABOUT 75.00.
AT AMERICA'S FASHIONABLE STORES, OR WRITE DAMON INTERNATIONAL, 16 E. 34 ST., N. Y.



The Art of McCarty: The six-thirty suit in a candlelight gleam of rayon and acetate. Cocktail-lifted lines above, a soft cone of a skirt. In twilight blue, claret, Kahlua brown or green mist. 8 to 18 sizes. About 30.00.

Gibbs-Louis

Orlando



Justin McCarty

VOGUE'S READY BEAUTY

Old beautifiers from an old drugstore

That venerable pharmacy, Caswell-Massey—which opened its doors in 1752 and served George Washington, as well as many of his chums—still is putting joy into face-and-body care. Roaming through the shop's aromatic interior not long ago, we found among the endless fascinations the likes of these. . . . Lettuce Juice Soap, *Savon au Suc de Laitues,* pretty green bars with the fragrance of a dew-splashed lettuce patch. First sniffed in Louis XVIII's time, it's made from French lettuce and is considered as healthy as lettuce for children's skin. Enchantingly presented in green-and-white engraved wrappers, frilled with white lacy paper, three for $3.75. . . . By the same parfumeur, E. Coudray: *Agua Divina,* a red extract with a nineteenth-century Spanish-labelled bottle. A few drops of it used faithfully are said to hold off fine lines and do other splendid things about making a complexion more fetching. $5. . . . From a Florentine pharmacy even older than Caswell-Massey, C-M has imported *Carta d'Armenia,* Armenian Papers. The purpose of these small strips of paper is to perfume a room, and they go at it interestingly. Light one paper, blow out the flame, and paper burns on for some time, delivering a deep, talcy scent. Twenty papers, which means twenty room-perfumings, $1.50. . . . Another delicious Italian item: *Bath-fruit.* A bubble bath made from true fruit and vegetable essences—lemon, orange, tomato, cucumber, or juniper, this seems a wholesome way of making a bath a colourful experience—plus a "slenderizing" one, the makers claim. In great jar, $5. A pink moisturizing lotion which hordes of women feel they could not live without, *oil of Olay* incorporates a tropical oil, assists the maintenance of balance of natural oil and moisture. "Hygroscopic" they call its character, which means it attracts moisture while it replenishes that extracted by evaporation. $3.50. . . . An "actress, singer, grandmother" (now guess who *that* is) is said to use Caswell-Massey's straight-from-the-tree *Avocado Oil* with famous results. Hand-typed label, prescription style. $2.75. . . . For reassuring touch-ups between hairdressing appointments, *Kisby Concentrated Dry Shampoo* offers forty doses of shampoo powder from Paris in a spray applicator to leave hair bright and tractable. $2.50. . . . Also from Paris: *Émail Diamant Toothpaste de John Walton;* used now with a dry brush for fifty years, the red paste pinkens gums, illumines teeth. "Beware of Imitations," says the package, along with the words and music to a song: "*Prenez, prenez mon dentifrice.*" $1.50. . . . French herb teas, *Jourdan's Infusions Instantanées*—peppermint-linden, mint, or verbena—strengthen the spirits when they need strength, such as daily. Forty cups, $2. . . . All orderable by mail (add 10% for postage) from Caswell-Massey, 518 Lexington Avenue, New York 10017. . . .



Swinging and swaying into fashion... the pup tent in pale pearl matched with sheared dyed Canadian beaver.

*About $215.00**

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Designed by Jacques Tiffeau

Charm.
Jacques Tiffeau's clothes
clock a full 24 hour quota
of the stuff.
If the continuing vivre
of his Look
is your joie,
Imprévu is your fragrance.
Its charm, a feeling
of the unexpected...
Imprévu-ing is
something you can do
with dusting powder
and spray mist,
together now
for the first time.
Also together,
pure spray toilet water
and pure spray perfume.
Imprévu is something
you can have all ways now.
By Coty,
the Beauty Designers.



at
Bloomingdale's


Avant-garde.
Sure of herself. Sure of her chic in
Fouke-dyed Black Alaska Fur Seal,
the limited edition fur.
Topped in Russian broadtail
and shaped by
that avant-garde artist,
Georges
Kaplan
730 FIFTH AVENUE, N.Y.
Sculpture by Alexander Lieberman

COVER GIRL

MEDICATED MAKE-UP BY NOXZEMA

THE NATURAL-BEAUTY LOOK:

A COVER GIRL COMPLEXION

THE REASON

Only Cover Girl combines sheer, natural make-up with famous Noxzema medication to help skin stay fresh and flawless.

THE EXTRA

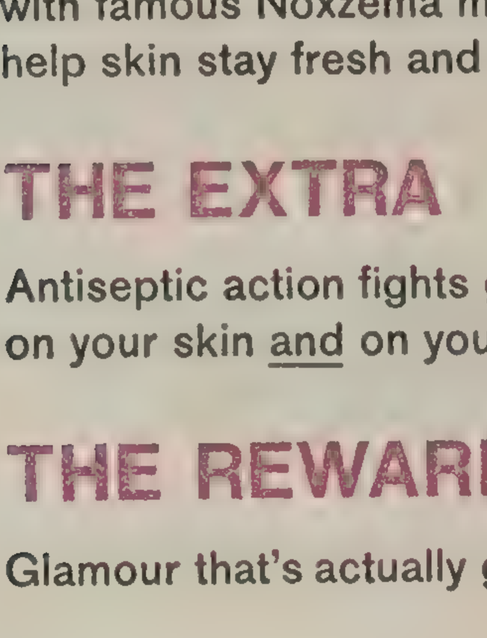
Antiseptic action fights germs on your skin and on your puff.

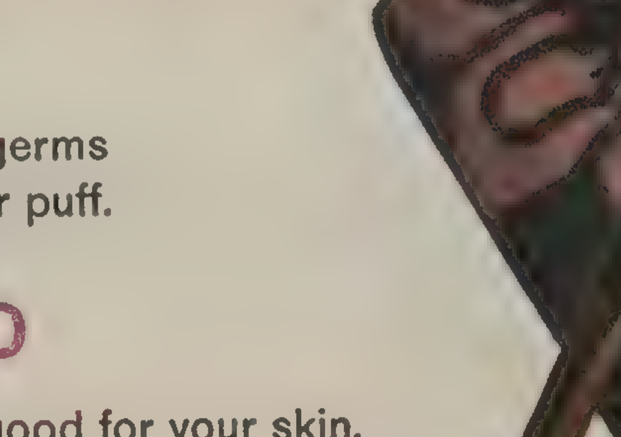
THE REWARD

Glamour that's actually good for your skin.

International Cover Girl
Eva Ljungberg
shown on the cover of Sweden's top fashion magazine, "Bonniers"

Eva says: "I want a make-up that looks natural and treats my skin with special care. Cover Girl's the only make-up I've found that does both beautifully!"





Cover Girl Make-up and Lipsticks. In fashion shades, $1.50 each. Lipstick refills, $1.10

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Furs by Fredrica

a new generation of gloves

Listen! The glove is sending a new signal.
The message is print—dramatic, dimensional, daring.
Totally new for fall in Hansen's velvety soft, almost wickedly sensuous
Complexion—the glove fabric created to inspire new directions.

HANSEN
Gloves
Milwaukee, Wisconsin
available in U.S. & Canada

BERT STERN

Play the Match Game

It's Vanity Fair's latest print gambit. Teamed up here with Pink Punch in Jet Set pajamas. $13. Robe, $18. Sizes 32 to 38, in worldly-wise nylon tricot. From a day-and-night collection of Match Game champions and striking go-with solid colors. Can't lose!

Vanity Fair Mills, Inc., 640 Fifth Avenue, N.Y.

VANITY FAIR

An open invitation to with Firestone's new

Frilly and flouncey and lacey—romantic, that's Firestone's new Nytelle,™ the Soft Nylon. Nytelle is so soft it's sinful. Silkily, sexily, slinkily soft. You'll want it in everything intimate, and that's how everything seems in Soft Nylon. Start with one sleepwear. Then go totally soft for Firestone's new Nytelle. The Soft Nylon.

Firestone Synthetic Fibers Co., 45 Rockefeller Plaza, N. Y. C., 2599 Independence Blvd., Charlotte, N. C. Nytelle is Firestone's registered trademark for its nylon fiber.

go totally soft
Nytelle.

Sole Distributor: Colonia, Inc., 41 East 42nd St., New York, N.Y. 10017





How about a nice pick-me-up?

Whenever a situation calls for a quick lift, reach for the bottle of 4711. It's good for what ails you.

For instance. Splash it on after a hot, enervating bath. After the kids get off to school, and your husband gets off to work. After an unhinging noon-hour in traffic. When you need a little cheering up in the afternoon. Any time. And don't be afraid of overdoing it.

You see, 4711 is the refreshant cologne. Quite different from the perfumed kinds. It has a lively subtle scent that recedes quietly and discreetly into the background. While the fresh, invigorating feeling on your skin lingers on.

4711 is made quite differently, too. A Carthusian monk gave us the formula back in 1792, and it's been a well-guarded secret ever since. (Without giving away too much, we can tell you it's mellowed for many, many months in oak casks. Like rare vintage wine.)

So keep a bottle of 4711 handy wherever you are. The kitchen. Bathroom. The glove compartment. Transfer some into a vial to carry in your purse. Your suitcase. And pour it on whenever you need a pick-me-up.

It will never let you down.

4711.

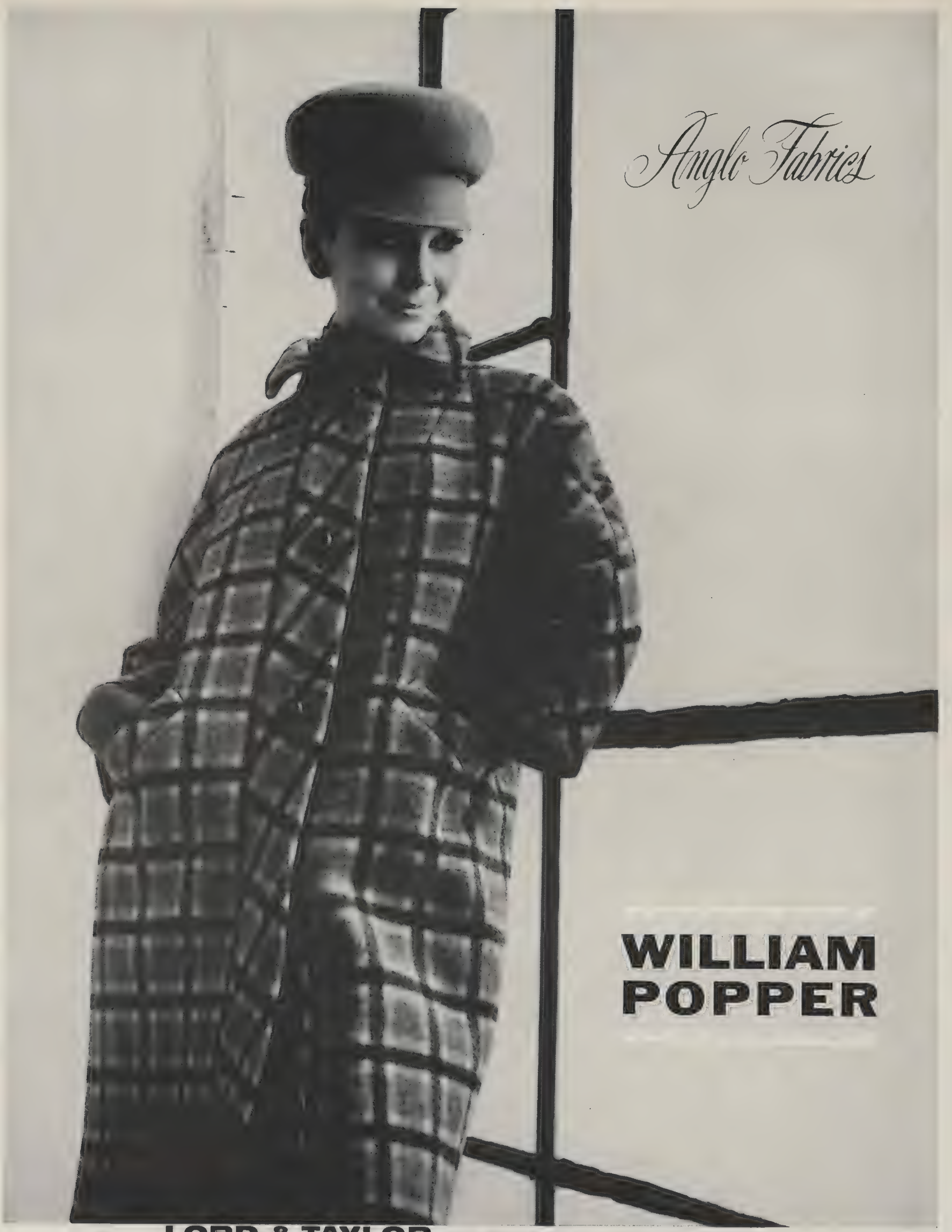
1012

Made, bottled and sealed in Cologne—the city of 4711.



RUSSEL TAYLOR rescues a winter wardrobe from sameness with Alamac's amazing knit that looks as though it were raised in the wilds. Actually, it's knit of 50% acrylic/50% modacrylic, backed with 100% cotton. All the fun of fur without any of the "care and feeding" problems. 6 to 16, about $60. At Lord & Taylor, New York and branches; Joseph Magnin Co., all stores; G. Fox & Co., Hartford; J. W. Robinson, Los Angeles; Strawbridge & Clothier, Philadelphia; Boyd's, St. Louis; Best's Apparel, Seattle; other fine stores. Fabric by Alamac Knitting Mills, 1412 B'way, N. Y.

BOOTS: BATTANI

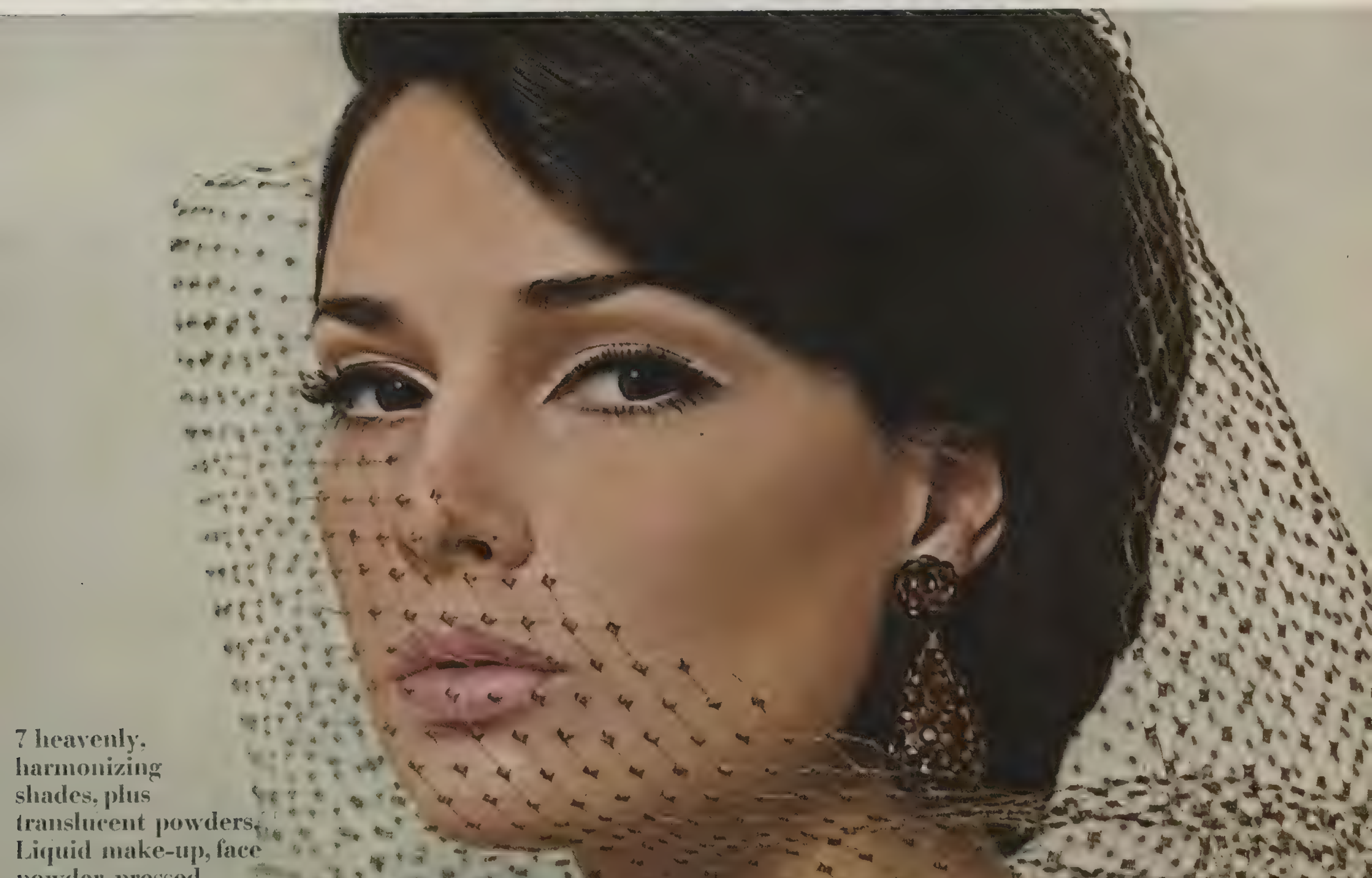


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7 heavenly, harmonizing shades, plus translucent powders. Liquid make-up, face powder, pressed powder compact. $2 each.



It's pure beauty, and the beauty of it is, it's pure!

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Cosmetics for delicate, sensitive or allergic skin

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EARRINGS BY KENNETH LANE

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For Evenings To Remember

a cage of black lace fenced in satin sizes 5-15. Price: 40.00

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FOR YOUNG ELEGANCE



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EARRINGS ARE AVAILABLE WITH 14KT GOLD POSTS FOR PIERCED EARS OR WITH FRENCH BACKS. ALL STONES ARE GENUINE EXCEPT FIRE OPALS.
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Is that a red fox under the tree? No, it's a White Stag. A wonderful hug of a coat. A furry fooler of a fabric that's really acrylic and modacrylic pile. Sizes 8-16. And the price—$65. Crazy. Like a White Stag. Fact is, the most original things in sportswear, skiwear, girlswear come from White Stag. The original outdoor people.

WHITE STAG, A DIVISION OF THE WARNER BROTHERS COMPANY

White Stag

GOSSARD KEEPS AMERICA BEAUTIFUL



What a beautiful way to relax, to sleep, to awaken. Floating drifts of sheer are iced with acetate satin to give you a fragile femininity that's pure magic. Nylon sheer over nylon tricot. Peignoir and shift set #1101, $26. Shift alone, #5101, $10. Frosted blue, poppy, gold, powder pink, white. **GOSSARD-ARTEMIS**

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Handmacher

From the Handmacher Wool Collection, 70.00 to 140.00, at these and other leading stores or write 533 Seventh Avenue, New York.



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Black Chantilly lace dress, about $125.

Yesterday this Originala coat priced a town house in the East Sixties. Today it'll return to the suburbs, talk to John and put in a first offer.



This is the elegant stuff it's made of. Crompton Corduroy.

The double breasted coat of Crompton's wide wale cotton corduroy with Everglaze Minicare® performance. In bronze only. Sizes 4-16. About $225.
At Bonwit Teller, New York; Stanley Korshak, Chicago; Neiman Marcus, all stores; I. Magnin, West coast.
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TRY A LITTLE UNFAIR COMPETITION

Break with convention. Bedazzle the most blasé. Tempt the timid with your sizzling sense of fashion fireworks. Slip on a Cabot knit and watch the crowd watching you. It happens everytime...at an art exhibition, or anywhere Cabot goes out in public. Here, pearl fringe and rhinestones adorn the wool knit trumpet dress. White/Black, Pearl Grey/Black, Buff/Brown, sizes 6 to 16, about $80.00. Cabot Knits, 1410 Broadway, New York, New York 10018.

PRICE SLIGHTLY HIGHER WEST OF THE ROCKIES

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Designed by Evelyn Irwin

At STERN BROTHERS, New York and branches; JORDAN MARSH CO., Boston and Florida; GIMBEL BROTHERS, Philadelphia; BULLOCK'S WILSHIRE, Los Angeles; DAVISON'S, Atlanta; SAGE-ALLEN & CO., Hartford.

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DAVID STYNE





Fur products labeled to show country of origin.

Poised. Elegant. Important.
That's what Shagmoor is all about.

The opulence of fine Shagmoor woolens, collared in dyed white fox, about $200. For brochure and store nearest you, write Linder Bros., Inc., 512 Seventh Ave., N.Y. 10018.

Over One-half the Women in America Wear the Wrong Bra. Do You?



Won't you spend 5 minutes on a better figure for life?

Here's how to tell. Right this minute, while you are reading this. Can you feel the shoulder straps? Do they dent your shoulders? Did you think they had to? Wrong bra. *After six months of marriage my husband said "What's the grooves in your shoulders from?"*

Look down. Does the bra gap out in the cleavage? Sorry. *I never knew this could be corrected!*

Is the back hiked up? Wrong again.

Do you have to wear the straps short to get the uplift you want? Uh-uh. *Yup! Double them up on top and sew them down!*

Does it feel tight? Or loose? Do you feel it at all? It doesn't fit you.

What you need is a fitter, a fitting room, and several bras to try on—not just Bali. *Most people are hesitant to do this, especially the younger ones, including myself – age 23!*

Here's what to look for.

The lift should come from under the cups. – *Discovered from the fitter!*

The back should lie down on the job—the lower the back, the higher the lift in front.

The straps should just lie there on your shoulders. *Relief!!* good lazy straps, supporting no weight, just feeling secure. The bra should cling at the cleavage—no gap at all.

If the bra does all that—buy it. You have a bra that fits you. *I tried on 22 to be exact.* And chances are it's a Bali. *True Bliss!*

Now put back on the dress you wore in. Would you believe the right bra could make such a difference? – *Nothing did more to make a trim bustline appearance than my Bali. No more bagging out the sides for me.*

All you feel in a Bali is beautiful.

Bali®

©1966 BALI BRASSIERE COMPANY, INC., 16 EAST 34th STREET, NEW YORK 16, N.Y.

Dear Sirs:
Only wish I had seen this ad years ago. I've been wearing Bali bras with the wire uplift for 1½ yrs. now. Rather fight than switch. Now I had been wearing a 34B until the fitter put me into a 36C. I couldn't believe the difference it made. Thank you, thank you, thank you!
Mrs. Carol Warmerdam
Sacramento California

This page arrived in our mail exactly as you see it. Thank you, thank you, thank you, Mrs. Warmerdam.


My legs are
by Oleg Cassini.
Who's your
hosiery
designer?
Clever you. You've found the ultimate in fine hosiery. Cassini stockings. Now you know why the Cassini name is renowned around the fashion world. You see his master touch in the superb fit . . . the sophisticated colors. Love the way your Cassini stockings cling and cling. So completely flattering . . . unmistakably Cassini. Wouldn't *you* be the first to find a proud couturier label—that doesn't cost a fortune.
Stockings
by
Oleg Cassini



Photographed by Virginia Thoren-Rice at the Museum of Modern Art, New York

Pale beauty in **EMBA**,® the all-American mink

Soft flattery in the coat-about-town, aglow with highlights of MORNING LIGHT® natural blue beige mink from the Rare Quality EMBA collection. The newly-full silhouette captures luminous splendor with a gentle cascade of vertical pelts and horizontally-worked sleeves. A JOHN ROSS ORIGINAL.



Doop's

EAST ORANGE, SHORT HILLS MALL, NEW JERSEY

Join the Trigere Cult
with the Formfit Designers Collection®



The littlest underpinning of the season…a beautifully brief step-in chemise of sheer imported nylon Cigaline, banded with French lace. Smooth and shapey, with the looks of pure luxe. Trigere sees it in Black or a spicy Nutmeg Brown. Style 9349, Sizes 30-36, $35, for the woman who believes in elegance. The matching sleep get-up, a lace-banded cage with only a wispy bikini to intercede. Style 9350, Sizes P-S-M, $50.

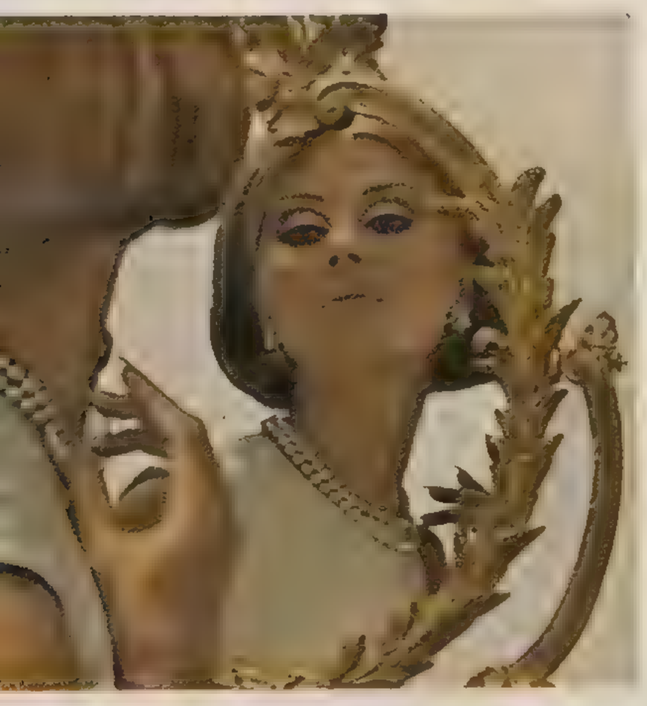
The Formfit Designers Collection®

HENRI BENDEL
NEW YORK

Do us a favor.

Before you buy Majoricas,





look at them beside a strand of real pearls.



We convert more women to Majoricas this way. Now we'd like *you* to discover why girls who love real pearls also love Majoricas.

They love the same things in both. The warm lustre. The iridescence that shares its glow with your complexion. The creaminess of color that seems to go all the way to the heart of the pearl.

No other simulated pearl captures the extraordinary beauty of the real pearl as Majoricas do. (Women who are fortunate enough to own both sometimes can't tell which is which!)

Majoricas are not the only simulated pearls which are made on the island of Majorca, but they are the only ones that can rightfully claim to be the world's most precious simulated pearls.

So please, look at Majoricas side by side with real pearls. Do us—and yourself—a favor.

Majorica necklaces, $25 to $150, only at the most discriminating stores.

MAJORICA®
INTERNACIONAL
the world's most precious simulated pearls



"Great things happen in the dark"

with the excitement and elegance of new

Black Crown Mink

...made of the finest

GLMA®

"natural dark ranch mink"

flemington fur company

flemington, new jersey



Sooner or later, you will turn to a man named Pat Sandler.

Compelling. The diagonal wool coat in beige, lined to match its sheer wool snow leopard print dress.
About $185. At Bonwit Teller, Lazarus, J. P. Allen, Neiman-Marcus and Joseph Magnin.

She's mad for Fencing foils, Foreign soils, &

HOWARD WOLF



Go softly female in this naked wool jersey two-piecer. Easy panel skirt, gently shirred back, winsome twist of scarf. Orange, camel, green. 3-15. $40

Neiman-Marcus

DALLAS, TEXAS

HOWARD B. WOLF, INC. / 498 SEVENTH AVE., N.Y. OR DALLAS

Young, surprised, and hungry in Warsaw

By Marielle Worth

EDITOR'S NOTE: *A twenty-one-year-old Frenchwoman, Marielle Worth, who is the great-great granddaughter of the famous couturier Charles Worth, travelled through Poland on a French students' tour.*

At the small hotel Syrena the Z.S.P. (Polish Student Association) chose for us in the industrial outskirts of town, the rooms had washbasins, but no sheets on the beds, only a kind of cotton cloth that did not cover the top of the mattress, a pillow, and an eiderdown encased in a white cotton bedcover that served as top sheet. Bathrooms were in the hall. Dinner consisted of cold cuts and a strange-looking second course: meat with corn, swimming in a sauce, and mashed potatoes. Then, tea. That was all.

After dinner, Stanislaw, the Polish student in charge of the twenty-five of us, took us to see Warsaw by night. The Old Town, rebuilt after the war as it looked before, lit only with little lanterns on each house, seemed like a stage set. The Krokodyl, the best restaurant in town, was impossible without a reservation, so, everybody being hungry, we went to the Europejski which is, with the Bristol, the best hotel with a restaurant and an orchestra. People there were between twenty-five and forty years old and not badly dressed. The women had dyed hair and knee-length dresses, very high-heeled shoes, and dark, seamless stockings. All twenty-five of us plus Stanislaw ordered salmon and ice cream—good—and danced to a "with-it" band.

The following day we saw Warsaw after breakfast in the hotel dining room. For us it was the best meal—a slice of cheese, semi-hard-boiled eggs served in a basket in the middle of the table, bread, butter, and tea. We had seen the Palace of Culture and Sciences, The Museum of History (where they showed us a movie on the war with the bombing of Warsaw), and a few cathedrals all decorated in modern style when, suddenly, something saved our lives: a marvellous pastry shop. Very good cakes, with a lot of whipped cream. We started to appreciate Poland. . . .

The shops, all looking the same, were discouraging, with windows overloaded with clothes, all terribly expensive and badly exhibited: heaps of pullovers and skirts, hundreds of shoes piled on top of each other. The overall impression was dull, colourless. The only thing vivid seemed to be lingerie—red, green, yellow, with lace everywhere; expensive, too (a slip cost about $20).

That evening we met with Polish students in their club called the Hybrydy. In front of the club, a crowd of people struggled to get in. Although a policeman tried to have everybody lined against the wall, each time the door opened there was a formidable rush. The club, a series of little rooms with tables and armchairs, was jammed. At two bars we could get beer, a kind of tomato juice, or soda water. In one room: a jukebox, a little "slow" dancing. In another room everybody danced frenetically to a good yé-yé band, The Twisters. Hot. Not much light. The girls, all with made-up eyes and shoulder-length hair, dressed in dark colours, often black.

After an hour, some of us went back to the Europejski to have a real dinner, well-served, with waiters and headwaiters dressed in black: salmon, Chateaubriand, French fried potatoes, green peas, ice cream, and, of course, vodka. At midnight, when he asked for the bill, Stanislaw almost fainted at the sight. We were all worried. In fact, it was inexpensive—about $4 a person—but there were twelve of us, and the amount terrified poor Stanislaw.

The next day, when we left Warsaw, Stanislaw said good-bye at the station and, as he did to welcome us, gave one of us two carnations wrapped in transparent paper.

The Anne Fogarty

collection shown on pages 79-84 is available at these fine stores.

Anne Fogarty Inc., 550 Seventh Ave., N.Y. 18

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Indulge yourself in the clinging beauty of new Régence—and enter a glorious world. Sophisticated. Subtle. Individual. And elegant. Avon has created a majestic setting of Empire greens and gold, inspired by a courtly past. Only your Avon Representative can bring you new Régence. Wear it, often. Régence is meant to be enjoyed.

AVON cosmetics

ROCKEFELLER PLAZA, NEW YORK

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Man-tucked shirt and voile bow blouse, each $6

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Wilmington; *Lincoln Shop*
Wilmington; *Mitchell's*

DISTRICT OF COLUMBIA
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Washington; *Kann's*
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Cumberland; *Cumberland Cloak&Suit*
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Rimersburg; *Mary Jane*
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Sewickley; *Gusky's*
Sharon; *Bolotin's*
Sharon; *Sharon Store*
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Wilkes-Barre; *Fowler Dick Walker*
Windber; *Eureka Stores*
Windber; *Jo Vee's*
Zelienope; *Dickson's*

VERMONT
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Falls Church; *Style Shop*
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Hampton; *Leggett's*
Harrisonburg; *Leggett's*
Lebanon; *LebanonDept.Store*
Lynchburg; *Baldwin's*
Manassas; *Peebles*
Martinsville; *Globman's*
McLean; *Eleanor's*
Newport News; *Leggett's*
Norfolk; *Smith&Welton*
Phoebus; *Cooper's*
Richmond; *Miller&Rhoads*
Richmond; *Thalhimers'&branches*
Rocky Mount; *Leggett's*
Springfield; *Virginia Loor*
Waynesboro; *Leggett's*
Winchester; *Leggett's*
Woodbridge; *Peebles*

WEST VIRGINIA
Beckley, Oak Hill; *Georges*
Bluefield; *A.W. Cox*
Bluefield; *Leggett's*
Chapmanville, Gilbert; *J.H. Vickers*
Charleston; *A.W. Cox*
Charleston; *The Diamond*
Charleston; *Embee's&branches*
Clarksburg; *O.J. Morrison*
Clarksburg; *Watts-Sartor-Lear*
Elkins; *Goldberg's*
Fairmont; *Hartley's*
Fairmont; *Jones*
Holden; *Island Creek Stores*
Huntington; *Abbess Parkway Shop*
Huntington; *Huntington Dept. Store*
Huntington; *T.A. Nasser*
Hurricane; *The Gift Shop*
Logan; *Kopy Kat*
Logan; *Logan Mercantile*
Madison; *A.W. Cox*
Mannington; *Fashion Shop*
Moundsville; *Hinerman's*
Parkersburg; *A.W.Cox*
Parkersburg; *Dil's*
Princeton; *Leggett's*
Romney; *Coffman-Fisher*
St.Albans; *A.W. Cox*
So. Charleston, St. Albans; *McClung & Morgan*
Webster Springs; *Anderson's*
Weston; *Weston Specialty Shop*
Wheeling; *Horne's*
Wheeling; *Kaufman's*
Williamson; *A.W. Cox*

VOGUE'S READY BEAUTY

Raise a face? Lower its age? Drop its flaws? Electronically?

Of all the thrills available to the beauty-hound, there is perhaps none so exhilarating as the hope that one might reshape a tired face. Especially when the process is something you can both feel and see. Which is probably why interest in facial exercise is on the upswing in this country. (And it is, indeed, if our reader mail is any whether-or-not vane.)

We ought to say this, first: improvement in facial structure and behaviour can come about in many ways. Anything good for the total body is good for the face. Wise nutrition. Sage exercise, isometric or isotonic. But, apart from surgery, passive exercise supervised by a machine seems for many women one of the most inviting and effective ways to keep appointments with facial revival.

And, although we are not experts in translating the clinical details of the studies done with test subjects of the Zeigler Facial Exerciser, we are aware of the fact that some of the best-kept faces in the world keep face with this kind of electronic stimulation. In the United States, any student of facial-muscle-training via electronics knows about Zeigler, the acknowledged pioneer in getting an electric facial exerciser into private hands, into houses, into daily routines.

The principle behind the Zeigler machine is an old one—facial exercise plus deep stimulation. By firming and toning the muscles which manage the contours around the eyes, cheeks, chinline: these contours may be greatly slicked up. By enlivening circulation: texture, colour, and elasticity of skin may be better, fine lines and wrinkles diminished.

Apart from what time does to faces, there is a tendency for too much facial exercise to *cause* wrinkles (witness the crevices in the faces of the over-vivacious, of the perpetual smilers, frowners, squinters). Zeigler feels it has found the way around this by keeping the machine's action gentle. A unique wave pattern holds the current flow to a minimum while retaining the voltage necessary for meaningful results. From a small, portable box, tiny electronic signals are sent to delicate muscles, strengthening them quietly, working up circulation without stretching the skin.

Major events that daily use of the Zeigler machine on the "six motor points" of the face should accomplish—and has accomplished, according to documentation: lifting of the eyebrow arch; tempering of crow's-feet, expression lines, cheek sag; tightening of skin, including *some* forms of puffiness under eyes, jowls under jaw; enhancement of skin quality.

In a recent discussion of electric face exercisers, a noted plastic surgeon said, "They appear to increase the circulation of the face. Anything that does that is valuable."

"an inch of



Pinch, please."

Pinch by Haig & Haig. Blended Scotch Whisky, 86 proof. Imported by Renfield Importers, Ltd., New York.



Available at B. Forman Co., Rochester; Adam, Meldrum & Anderson Co., Buffalo; Bonwit Teller, New York.

VOGUE'S READY BEAUTY

On making fine hair dandy

Incoming reports were good. Ravishing, you might say. "At first, I thought they had just changed the formula from pink to turquoise-blue," said a knowledgeable tester of Breck's new Creme Rinse with Body for fine hair. "But I found that not only did it make the hair easy to comb out and set—no snarls or tangles—but it gave it a certain spring and bounce that I'd never expected from a rinse." . . . "Never could use a cream rinse. Made my hair weep like a willow. This one actually seems to add volume," said another fine-haired type, of which over 40% of American women are. . . . These references (and the good Breck name) notwithstanding, it was with some skepticism that we watched a head of delicate hair being handed over to a hairdresser simultaneously with a bottle of Breck's latest invention. It was the hairdresser's first encounter with same, and her spirit of adventure was lagging. "I have enough trouble with your hair, without complicating it with *this*," she informed her patient. But she did it, applied, after shampoo, a tablespoonful of the sweet-smelling rinse, undiluted, to the head. Results after head emerged from dryer: startled approval from hairdresser and hairdressed. . . . Clearly, Breck's new cream rinse incorporates an inspired protein formula that has not only body—it has brawn. . . .

Three that could reach you with postal cooperation

Gliding through the nipping goldery of Henri Bendel's Gilded Cage recently, we were especially set to gleaming by a huge white toothbrush that says, in gilded print, Henri Bendel. With good reason, because it is made in England, land of esoteric toothbrushes, to the specifications of this New York shop. There are nearly two inches of natural boar bristles, fit to the teeth, at the end of its gently contoured handle. And these two inches cover the brushing area so quickly and effectively that, although the brush is referred to as a "man-sized" affair, there is nothing about it that would put off a woman. $2.50. . . . From Italy, land of great combs, Bendel's has fetched a grand tortoise-shell number—and this tortoise really roamed the sea; eight inches long with a boat-shaped handle and teeth coarse enough and deep enough to rake the ocean lawn, at least some part of it. $15. . . . And in the creamery division we found from America, land of inventive cosmetics, a facial mist that sets makeup, keeps it in place and glowing and clean much as hair spray controls the hair. Finishing Touch by Romel is name of spray, a lasting matter that should see makeup through the day, into the night, with Finishing Touch-ups, if needs be, in between. Lends one a deliciously fragrant face, too. $3.50. . . . All three finds can be ferreted out of shop and into your mailbox by a note to Henri Bendel, 10 West 57th Street, New York 10019. (Add 50c for mailing.)

The Eskiloos

Their long winter





The December spending-of-money ritual

Two magnificent examples of the tribe



Tribal fight

In the midst of snow, slush, ice and rain, live the Eskiloos®, whose unique and extraordinary stamina allows them to survive while lesser ones weaken. The Eskiloos secret is their hardy character. The stuff of which they are made is waterproof vinyl, waterproof gabardine, or rubber. So Eskiloos never go to pieces in a storm. They never lose their beauty or shapeliness. And they never become spotted or marked with age. In fact, snugly insulated with warm materials, Eskiloos even delight in the snow. They spend many days and nights in the wild mountain lodges, where they attract much admiring attention.

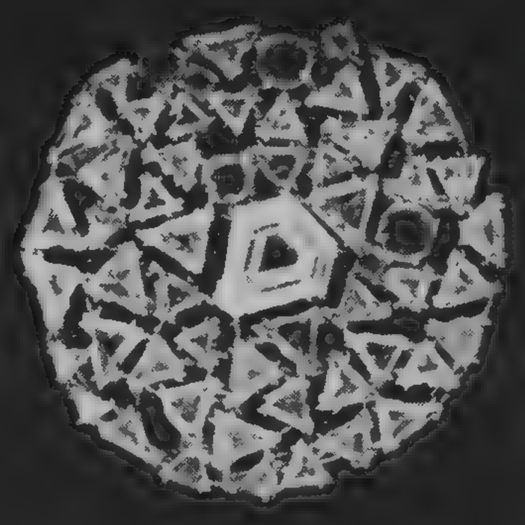
The whole rugged tribe, in every imaginable shape, size and color is on view at fine trading posts everywhere, for $9.98 and up. Those who want to enjoy winter should make friends with the Eskiloos as soon as possible.

UNIROYAL

Fouke dyed black Alaska fur seal, the limited edition fur, etched in satin.



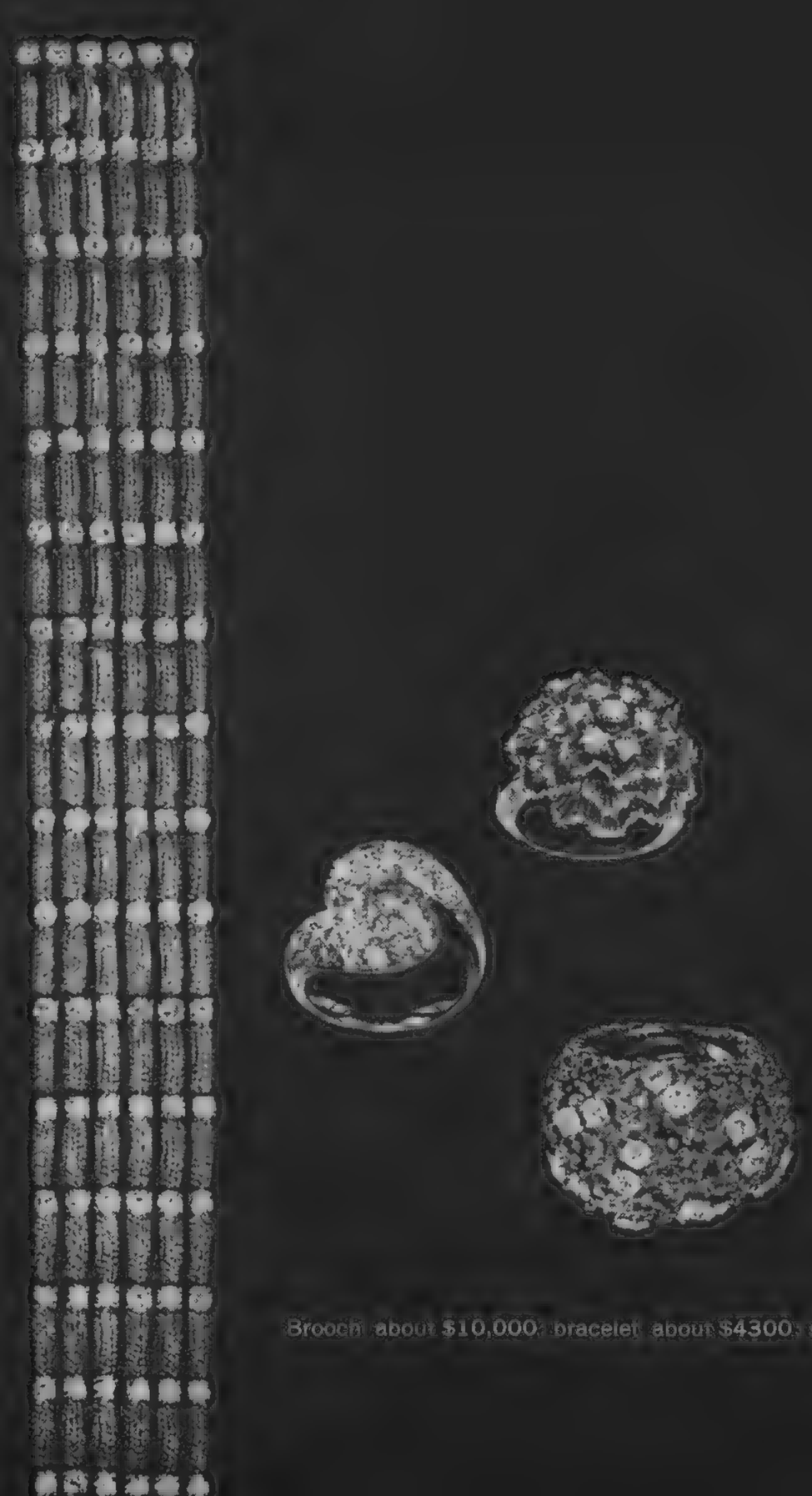
S.J. Glaser furs 26 E. 56th St., New York City, N. Y.



Diamond jewels—
the forever fashion

Through all the restless flow of fashion there is one constant, the diamond jewel. Radiant and precious for always, it will always give you joy. Today's diamond designs are so creatively conceived, so varied, you'll find endless delight in choosing as well as wearing them. Your jeweler can show you many such pieces.

De Beers Consolidated Mines, Ltd.



Brooch, about $10,000; bracelet, about $4300; serpentine ring, about $2000; flower ring, about $420; textured ring, about $900.

Diorling
by
Christian Dior—New York

The star
of the new Diorling line
by Christian Dior-New York
is an All-Things coat—
Day coat, Night coat,
Weather coat.
Dazzler.
In vinyl
Patent Plush from Comark.
Plushy ribbons
streaking like starpaths
across the vinyl gleam—
a brush with romance
that vinyl never had before.
A unique fashion idea
from Comark
exclusive with Dior.

COMARK
Division of United Merchants

Think ahead. Think "Ze Pel."
Thank Molly of Jack Sarnoff.



On your way through fall, why let a sudden stain stop you from looking smashing? Molly's clothes won't have that sort of thing. They are all protected—invisibly—by ZE PEL. So most stains—including whipped cream—blot right off. If you have to spot clean, don't worry about a ring.

The demi-fit costume, of magnificent imported wool: dress and jacket completely protected with ZE PEL® fabric fluoridizer. Bramson, Chicago; Henry Harris, Cincinnati; Sakowitz, Houston; Bergdorf Goodman, New York; Bonwit Teller, New York.

DU PONT

Better Things for Better Living
...through Chemistry



Spray, spray, spray de Pantene spray to your hair's content. All you can do is good.

Who's afraid of hair spray, now that Pantene is in the U.S.A.? A favorite in Europe, it now has its own cult here spreading the do-good word. Made to us from a unique Swiss formula it does all sorts of deep-conditioning as it holds your hairdo chic and shiny. Brushes right out, leaving your hair soft and touchable. Not a bit of stickiness. Comes in three types for different hair styles. You'll find Hair Spray de Pantene at all the best stores including



Haven't you noticed? Furs are starting to look different.



Tent coats.

You'd think that was a little far out for furs.

But here is a fur that takes to them like the 60's take to the moon.

Swakara karakul lamb from South West Africa.

Jack Zimmerman chose black-dyed Swakara because it is lithe, slim, supple.

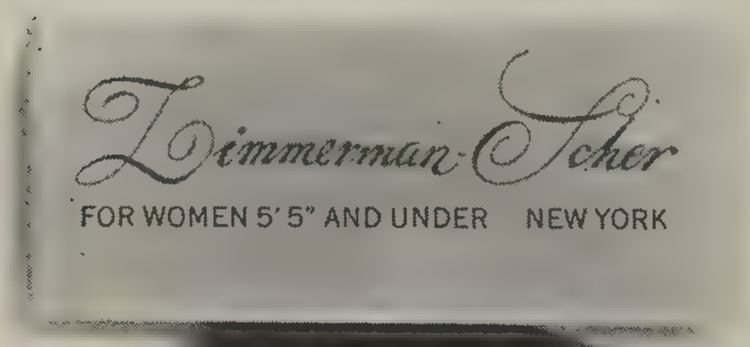
He gathered and tailored it to fit closely—at the top—and let it fall and billow in a full, graceful curve.

Shown here: the three-quarter length single-breasted coat; the full-length double-breasted coat.

Because Swakara is silky and lustrous, these tent coats ripple with light as you move.

It's a different look.

And the fur makes a world of difference.





The designer's fur.

Swakara Fashions by Zimmerman-Scher are available at these fine stores:

NEW YORK, N.Y.
LORD & TAYLOR

PHILADELPHIA, PA.
STRAWBRIDGE & CLOTHIER

IN CANADA
EATON'S OF CANADA

Albany, N.Y.
W. E. Walsh & Sons

Baltimore, Md.
Hutzler's

Boston, Mass.
Roberts Furs

Cleveland, Ohio
The Halle Bros. Co.

Dayton, Ohio
Rike's

Davenport, Iowa
Gordon's Furs

Detroit, Mich.
J. L. Hudson Co.

Hartford, Conn.
Freed's Furs

Indianapolis, Ind.
Davidson's Glendale

Louisville, Ky.
The Stewart D.G. Co.

Minneapolis, Minn.
Roy H. Bjorkman Inc.

Pittsburgh, Pa.
Joseph Horne Co.

Richmond, Va.
Thalhimer's

Rochester, N.Y.
Projansky Co.

Salt Lake City, Utah
Arent's

Seattle, Wash.
Best Apparel

Tacoma, Wash.
Best Apparel

Thiensville, Wisc.
e.c. Boughton-Willowbrook

Toledo, Ohio
Ferdinand Roth

Worcester, Mass.
Richard Healy Co.

The fashion under the fashion

The chrome-yellow zip slip



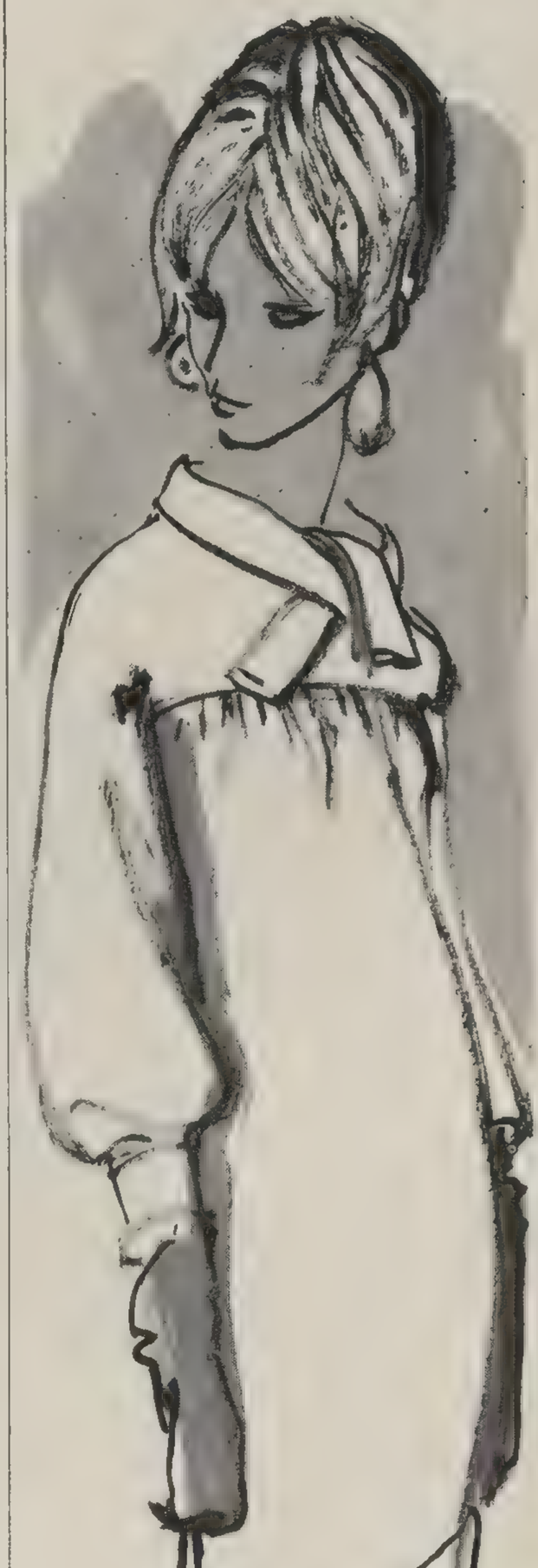
PENATI

Along with the rush of pretty young things in fashion now—a rush of pretty young things in lingerie. As in this zippy chrome-yellow slip of ribbed stretch nylon—zip-closing chemise top and mini-skirt, edged all around with navy-blue lace. By Lynn Green for Flair, of Chemstrand nylon (Stretch Fabrics). $9. At Lord & Taylor; Jordan Marsh, Florida; Joseph Magnin. Coiffure: Hugh Harrison of Coiffures Americana.

Raffaele ORIGINALS

530 SEVENTH AVENUE

NEW YORK



A Winner In Wool...

is our artist's smock dress. Top honors go to it's soft tie, artist's sleeve and unusual hem treatment.

About $90.

camel • jade • magenta

Bonwit Teller

all stores

SEMPRE BELLEZZA

"Beauty Endures"



AMALFI

KNITWEAR

Fine Italian Imports

BULLOCK'S CALIFORNIA, ALL STORES . . DAYTON'S, MINNEAPOLIS . . GARFINCKEL'S, WASHINGTON, D. C.

For other store names please write Amalfi Knitwear Corp., California Mart, 110 East 9th St., Los Angeles, California 90015

Photograph by Michael McCann

Flown in directly by SAS

Since when do sweaters go out
for romantic dinners?

Since Helen Harper knit sweaters
that do more than keep a girl warm.

PRICES SLIGHTLY HIGHER WEST OF THE ROCKIES *REG. T.M. OF CHEMSTRAND

Pure line, great classic design turtleneck sweater meets its match in a slender stalk of a skirt. Both are full-fashioned, great to wear, no care, fine gauge, 100% Acrilan acrylic. The colors to have them in are Currant, Black, Chestnut, Pine or Eggplant. Sweater, 34 to 40, about 10.00. Skirt, 8 to 18, about 11.00. At the following stores and all branches: Sage-Allen, Hartford; The Hecht Co., Washington, D.C.; Stewart Dry Good, Co., Louisville; Polsky's, Akron; Bullock's Downtown, Los Angeles.*

HELEN HARPER
1407 BROADWAY, NEW YORK



"Aren't you wearing Tweed ()?"

LENTHERIC LONDON • PARIS • NEW YORK

Trifari sees mosaics in a whole new light

If you thought mosaics belonged to the Dark Ages, it's time you discovered the Modern Mosaics: beautifully translucent simulated jewels in peacock tones of blue and green set in golden-toned Trifanium. Any one—or two or three—of these could be the light of your fashion life. From a collection of pins, necklaces, bracelets and earrings—including enormous pendulum earrings. Also available in multi-color, jet or simulated topaz. $5 to $25

Jewels by TRIFARI®

JEWELRY DESIGNS COPYRIGHTED—TRIFARI, KRUSSMAN AND FISHEL, INC.



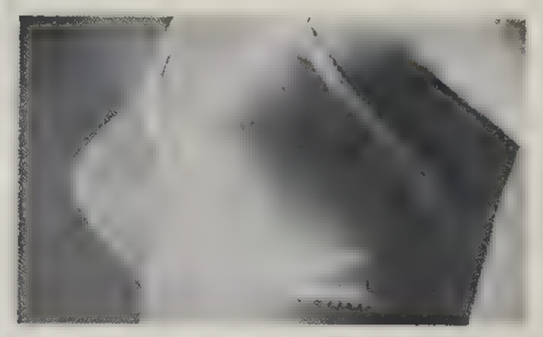
PARIS MADE IT A MUST!

side-unseen®

Nemo's no-show bra that dips wide and low at sides and back to tuck away under cut-away clothes. So pretty and comfortable, you'll want to wear it under all your clothes. So easy to care for, too, thanks to 'Wilt Not,' Nemo's new permanent press fabric that keeps "Side Unseen" smooth and shapely, permanently. Just $4. In lace, from $5.

SEE YOURSELF IN THIS CASTILLO BOUTIQUE ORIGINAL!

You may win it in Nemo's "Own a Castillo" Contest. Free! Nothing to buy! Just go to the Foundations Department of your nicest store, from August 22 through September 10, and register.

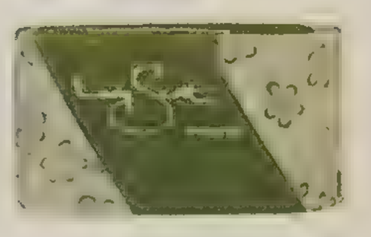




N&MO FOUNDATIONS
200 MADISON AVENUE, NEW YORK 10016

conversation piece

Start them talking with this one, keep them talking with all the other designs and colors in the first collection of tissue prints. Shaded blossoms, prints on tints in Bluebell Blue, Camellia Pink, Fern Green or Antique Gold. All in matching 2-ply facial and bathroom tissue.



Lady Scott®

JULIUS GARFINCKEL & CO.

IN THE NATION'S CAPITAL

BEN REIG ENVELOPS A WHITE WOOL SHEATH IN A BOLD PLAID COAT, LAVISHLY LINED WITH PASTEL MINK.

SCAVULLO

IN NEW YORK AT DE PINNA



EMME HAT

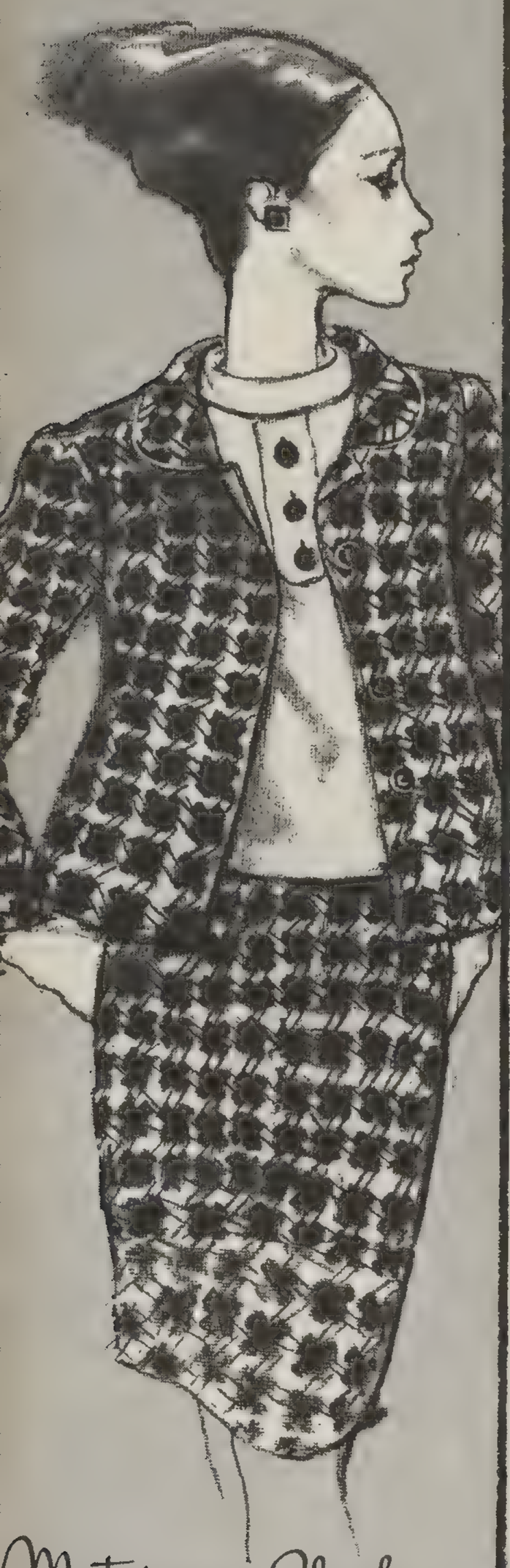
Wool is the fabric of the good life.

Originala spices up her good life:
Successful decorator, active exurbanite. What suits her to a "T"?
Wool. Wool makes a woman feel pampered, poised and pretty special.
Elegant little suit with contemporary coloring is of covert cloth loomed in America by **Meyers Woolens.** Double-breasted jacket is artfully seamed for away-from-the-body ease, skirt moves freely from side panel pleats. About $350, at Lord & Taylor, New York City; Marshall Field & Co., Chicago; I. Magnin & Co., San Francisco.

For more information, write: Dept. WJ-1966, American Wool Council, 570 Seventh Ave., New York, N.Y. 10018.

The American Way With
WOOL

Paul Blumenstein



Motorway Checks

Cross-country chic—
this suit of black and white
checked sheer wool with its
own winter white wool jersey
blouse. Sizes 6 to 16. For
store nearest you, write
Paul Blumenstein, Inc.
530 Seventh Avenue
New York 18, New York

About 110.00

Fashion details, Beauty Bulletin

Pages 258 to 265: The Sarmi splendour got that way via re-embroidered lace—the lace, by Whelan. Necklace of rhinestones and soap-bubble fake pearls by Hattie Carnegie. We've told the whereabouts of the dress. The necklace, however, is at Lord & Taylor. Long white kidskin gloves by Kislav; these, from Best & Co.

Page 260: Crescent earrings of rhinestone-embedded wood. As mentioned, they're by Michael Hic. At Saks Fifth Avenue. Black dress by Sarmi.

Page 261: The pants suit, by Adele Simpson, comes with its own brown and white printed overblouse. Brown cobra bracelet with stones the colour of topazes and clear strong jonquils, by Sant Angelo for Vendôme. Fishnet stockings by Christian Dior. Pumps by Golo.

Page 263: The Oscar de la Renta dinner dress for Jane Derby, of brocade. The earrings by Apex Art; rhine and red stones form a central flower—these, Saks Fifth Avenue. Hanes seamless stockings. Sandals by Silvia of Fiorentina.

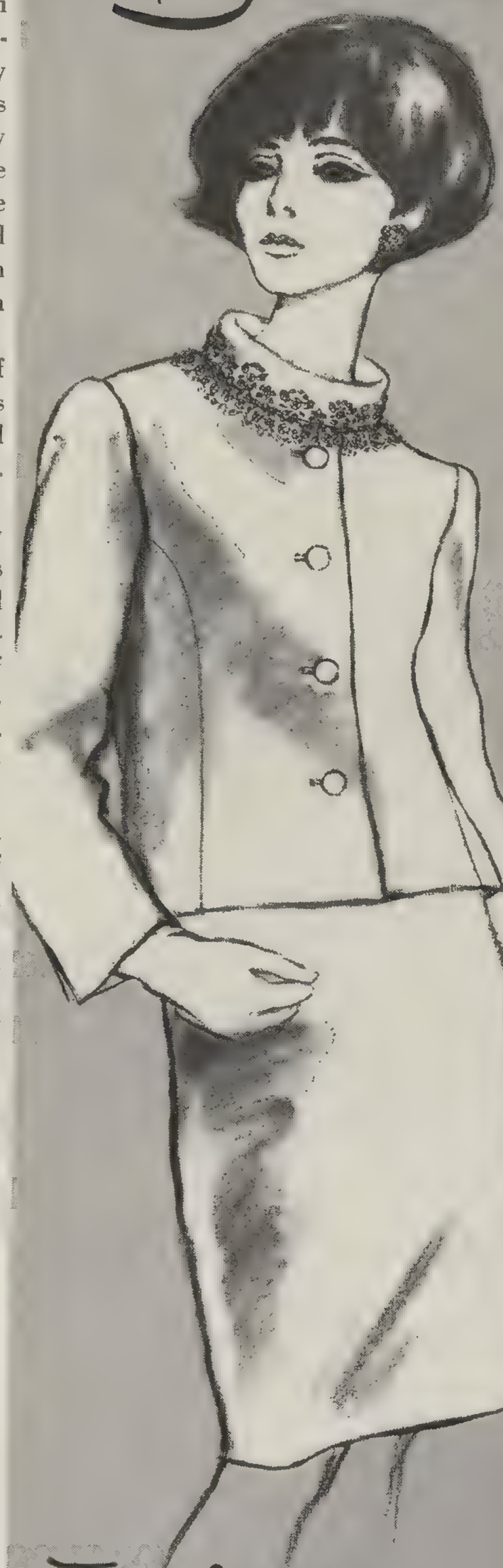
Page 264: Castlecliff earrings of topaz-coloured stones; a plastic centre. These, Altman's; Joseph Magnin.

What looks better at thirty than at fifteen?

A tree

Pay to plant one on your city street. For information talk to your Park Department, which will give a permit, advice, and provide a list of private gardeners to do the work. The price: about $115 to $190 for tree and planting in many U. S. cities.

Paul Blumenstein



First Nighter...

brightens the evening with
multi-colored stones and other
glitter that lavishly edge the
rolled neck overblouse and
collarless jacket of this silk and
worsted costume. White, gold,
blue or green. Sizes 6 to 16.
For store nearest you, write
530 Seventh Avenue, N.Y. 18

About 160.00

Next in
VOGUE:

this season's
BIG BEAUTY WORDS...

THE PEOPLE WHO KNOW
spell out their
BEAUTY WISHES
for American women

There are two Vogues in September
DON'T MISS VOGUE FOR SEPTEMBER 15

How to reduce the size of hips, waistline, abdomen, and thighs

Relax-A-cizor & your Figure...



WHAT CAN RELAX-A-CIZOR DO FOR YOU? Well, take a look at your figure. If you're a little on the "hippy" side, if your waistline, tummy and thighs need the control of a tight girdle to stay in line — then Relax-A-cizor's for you. Why? *Because Relax-A-cizor reduces the size of these figure areas.* (Does it while you REST... at home! No effort!)

HOW DOES IT WORK? Your hips, waist, abdomen and thighs are "held-in" by muscles that form a sort of "natural girdle". As we grow older and exercise less, this girdle "stretches out of shape". Relax-A-cizor's effortless beauty exercise tones these muscles — causing this "natural girdle" to hold-you-in more. It's as simple as that!

NOT WEIGHT LOSS — It's effortless muscle-toning that does it! Many women lack good muscle tone because they don't get enough exercise. Relax-A-cizor, while you rest, gives effortless, concentrated exercise to such figure areas as hips, waistline, abdomen and thighs. Regular use causes measurable size loss of these areas to the extent these muscles lack tone because of insufficient exercise. And the less the muscle tone the greater the degree of size reduction.

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***FREE!* Send for your free copy of "Your Figure", by Burton Skiles. Colorfully illustrated brochure tells more about Relax-A-cizor *and what it can do for YOU.* No cost. No obligation.**

FREE!

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Please rush me my free copy of "Your Figure", by Burton Skiles. No cost. No obligation.

☐ MRS. ☐ MISS ☐ MR.

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ADDRESS_____

CITY_____ STATE_____

ZIP_____ PHONE_____

☐ I am under 18. ☐ I am over 18.
☐ I am also interested in a selling career with Relax-A-cizor.

609



PROBLEM PERSPIRATION Solved

—even for those who perspire heavily

A new-type formula has been found to keep underarms absolutely dry—even for thousands who perspire heavily.

After decades of common "deodorants," it took a chemical invention to make this truly effective protection possible—with the same safety to clothing—the same skin mildness as popular "deodorants." Called Mitchum Anti-Perspirant, it is the product of a trustworthy 53-year-old laboratory. By the thousands, women with problem perspiration are finding the protection they need—and never could find before. And fully effective as a deodorant, too, of course.

If you perspire more than average—even heavily—get the positive protection of Mitchum Anti-Perspirant. Liquid—*smoothes on thru satin.* Or Cream—*vanishing, non-sticky.* Each $3.00. Available in Canada.

BOTH HAVE MONEY BACK GUARANTEE—If you are not entirely satisfied with Mitchum Anti-Perspirant, liquid or cream, return package to the store where you bought it. Stores are authorized to refund full cash price.



Featured at all leading cosmetic counters

Mitchum ANTI-PERSPIRANT



REMEMBER THE PLEASURE OF WEARING SANDALS IN SUMMER?
THIS WINTER FIND THE SAME PLEASURE IN A SHOE.



Master sandal-maker Bernardo has cobbled an elegant suede boot that feels as free as wearing nothing, but is sturdy enough for the roughest country rambles. Sculpted to follow the anatomy of the foot, it clings where it should and never rubs where it shouldn't. (After all, wouldn't boot making be easy for people who have to get fit out of a strap or two?) To have the pleasure of wearing sandals all winter, slip on boots by Bernardo. Designed by Eva Sonnino in black, loden green, bone or brown, about 20.00. At Bonwit Teller, New York, Boston, Philadelphia, Cleveland, Chicago; Neiman-Marcus, Dallas, Ft. Worth, Houston; Bullock's-Wilshire, Los Angeles; or write 17 East 22nd Street, N.Y. BERNARDO



Blouson wool dress, print-topped, flannel lap skirted, suede belted, about $70. Carlye, St. Louis 3, Mo.; or 498 Seventh Avenue, New York. Prices slightly higher in the West.

Carlye

A DIVISION OF LESLIE FAY, INC.

Give dry skin its dew...

with Skin Dew from Helena Rubinstein. It smooths dryness away—night and day.

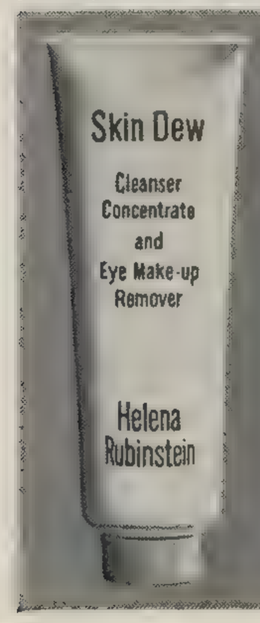


What makes Skin Dew so different? It's the most complete continuous plan ever designed to dispel dryness and its telltale lines. In the morning, simply smooth on Skin Dew Moisturizing Emulsion. It works invisibly (even under make-up) to keep your complexion morning-fresh all day.

At night, re-dew dry skin with Skin Dew Moisture Cream. Its rich emollients and moisturizers help fight wrinkles. And it contains exclusive Collagen Protein (a natural substance comparable to the proteins of young skin!).

Skin Dew by Helena Rubinstein®

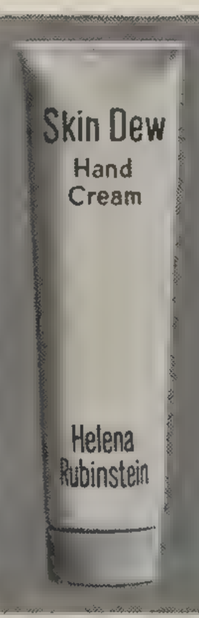
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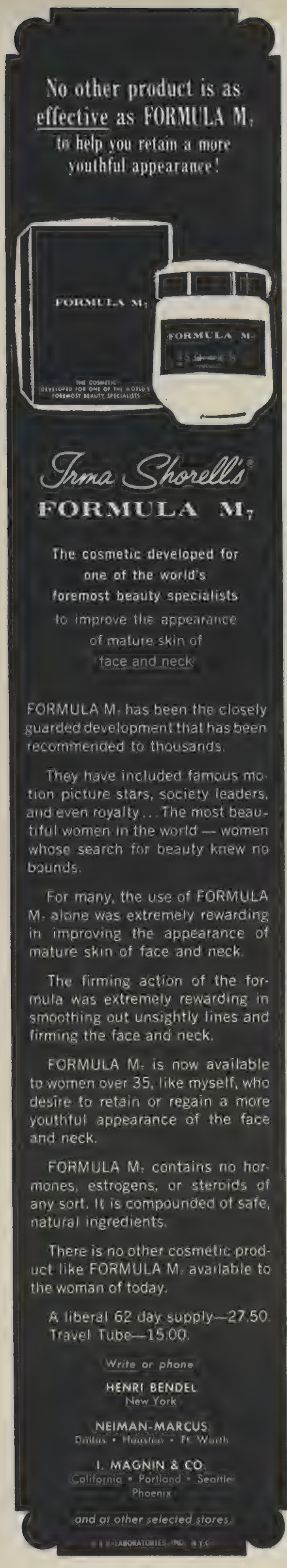


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BEAUTY CHECKOUT

September 1

Shipshape hair On the creamy new yacht, the "Paloma," built in Japan recently for Mr. and Mrs. Basil Goulandris, there's this small comfort: a walk-in closet which turns out to be a small beauty salon that's all work and no play. Tiled in white, with geometric black designs imbedded in each gleaming tile, the room is a model of sufficiency. Barber chair in one corner for Mr. Goulandris. Shampoo basin plus elevator chair in another nook. In a third corner, salon-size hairdryer which breathes over the shoulder of a comfortable reading chair. Prior to putting into port, the Goulandrises put in a call to whomever their address book tells them is the best hairdresser of the locale; hairdresser meets ship and shapes up the Goulandrises' hair—as well as that of any of their guests. How Mrs. Goulandris wears her hair now is a question of what else she is wearing. Aboard the yacht, she inclines toward white silk kimono-sleeved jacket over white silk pants. Coiffure for this is simple, pulled back, with a long tail of black hairpiece sleeked and trailing. . . . Meanwhile, what of that other floating splendour, the "Christina," owned by Aristotle Onassis? The story there is healthy, spartan eating, each meal preceded by mainly-vegetable *mezedes*—a two-foot-long platter of iced raw carrot strips, cucumbers, green peppers, radishes, red tomatoes, served with pistachio nuts and shrimp (the vegetables are all grown on the island of Skorpios, the private island of Mr. Onassis). Best scenery seen from the bow of the "Christina" these days: Maria Callas swimming in the clear bottle-green-blue water in black bathing suit, black snorkelling mask, her long black hair streaming loose in the water as she swims. . . .

Permanent makeup—can it ever be? "My idea is to be made up, once and for all, for life. . . ." One of Colette's several reflective references to the beauty-life recorded in the charming collection of Colettecisms, *Earthly Paradise*, her wish sticks in the head. Was hers a hopeless hope? A wish that never can be fulfilled? Perhaps not, eventually. Meanwhile, to help make up the eyes for weeks at a time, there is the steadily growing practise of having one's eyelashes dyed. Dyeing won't keep eyelashes in the dark forever. But for weeks and weeks, dyed lashes stay dark and silky. Process is a quickie. Stings a little while going on (that's expected). And at Rose Reti's salon, Rue de la Paix (just east of Fifth, on Rue de Fifty-third Street in New York), it costs $4; takes fifteen minutes' time. . . .

Farrow's army Had anyone ever seen the like of it? Mia Farrow's scalped hair that first went on public display in a series of Avedon photographs in the April 15 issue of Vogue? No, never—to judge by some of the responses to her drastic cut. A most interesting act of young bravura, according to some observers—"an act of knowing one's self to an exquisite degree"—it was nonetheless a whole other thing in other minds: "Beauty suicide; why would anyone want to wear so little hair?" . . . Why anyone would want to wear so little hair is certainly partly due to the fact that so *many* young anyones wear so *much* hair; yards of it—acres of it—the badge of the under-a-hundred-years-of-age club. And so, an army of young, luminous, beautiful girls all over the world have taken up the Mia Farrow haircut—if for no other reason than for a change. The most extreme haircut of the decade, it's a fashion takeover all over the world. It's even developed its own batch of clichés. For example: "You look smashing, but you're a bit late for Sinatra." . . .



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We say: thank goodness.



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VOGUE'S

The Elie de Rothschilds' radiant party when the Met met Paris

Inventive, enchanted, and lavish, the evenings arranged by the Baron and Baronne Elie de Rothschild in their eighteenth-century house cut new notches in the hot Paris pistol of parties. When New York's Metropolitan Opera flew more than 160 people and eight tons of scenery and equipment to Paris for the first performances there in fifty-six years, the Elie de Rothschilds gave a party in the Met's honour. Candles fluttered everywhere, outlining windows and doors, brightening tables set in the garden and terrace, and, indoors, lighting the beautiful old wood panelling and the remarkable paintings which include a large Rembrandt hung on a wall of mirrors. The weather was all smiles this summer night, and out in a grove of floodlit trees an enormous wine-red curving sofa and armchairs (moved from one of the drawing rooms)



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NOTEBOOK

looked, a guest said, "superbly Oriental and barbaric against the pale, leafy background." As the French and American guests—diplomats, musicians, and beauties—floated through this gleaming evening, it was clear that the Elie de Rothschilds had scored another exact hit.

1. Mr. Rudolf Bing, Baron and Baronne Elie de Rothschild, Baronne Guy de Rothschild. 2. The United States Ambassador to Ireland and Mrs. Raymond R. Guest with Baron Elie de Rothschild, right. 3. H.R.H. Princess Maria Pia of Yugoslavia, Baron Thierry van Zuylen. 4. Mr. George Dix, Baronne Cecile de Rothschild. 5. Comtesse de la Béraudière; Mrs. George A. Garrett; the United States Ambassador to France, Hon. Charles E. Bohlen (hanging beyond them, a Rembrandt). 6. Baron de Redé, Mme. Maria Callas. 7. Mlle. Nelly de Rothschild, Mr. Alain Malraux (above them, a Vigée-Lebrun). 8. Mrs. Thomas Schippers, M. Hubert de Givenchy, Baronne Thierry van Zuylen.



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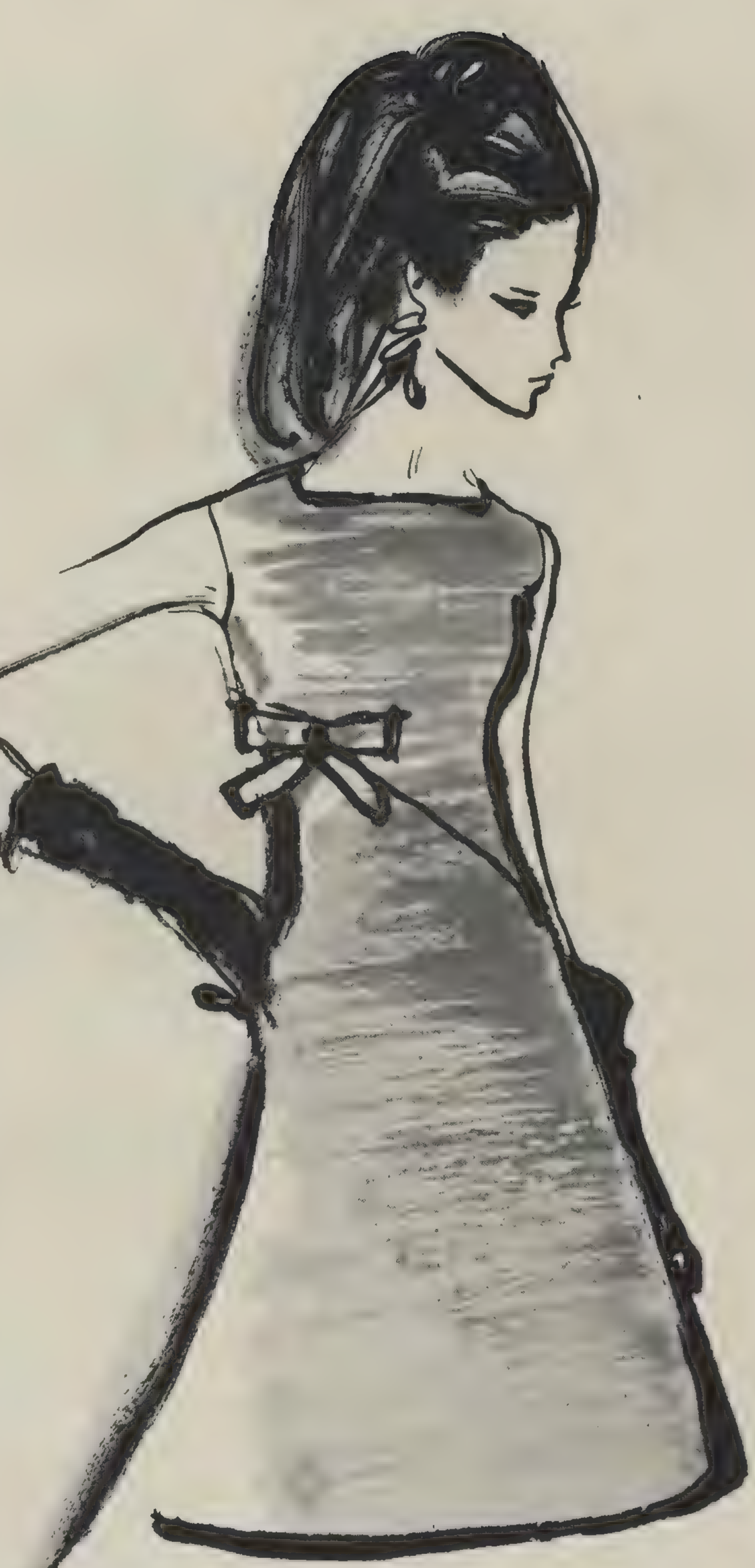


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VOGUE'S

The knock-out brilliance of the party given on Long Island by Mr. and Mrs. Donald S. Leas, junior

A stunner. Quite probably the prettiest, most sparky party in years. "A Night in Bombay," given by Mr. and Mrs. Donald S. Leas, junior, at their house in Southampton, sizzled with hot pink, orange, sharp greens, utter blues, and the flash of mirrors and jewels. Grassed terrace, real rose gardens, riots of fake flowers, feathered trees, and pseudo palms all bloomed under a vast pink and white tent. Here, in this blazing botanical dream, spread a lake of dance floor and plantings of brightly covered low tables surrounded by cushions in all the shouting colours. A band, more Philadelphian than Indian, beat out every known dance throb and in onion-domed gazebos two pretty girls swivelled in—possibly—a nautch-rock.

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NOTEBOOK

Playing up to Mr. and Mrs. Leas's present of splendour, their women guests came in gilded saris, glimmering pyjamas, jewelled turbans and veils. "But what you really noticed," said one of these women, "was the men. Why don't they get their tailors to make them those fitted Nehru tunics with the stand-up collars and wear them to parties all the time? They looked marvellous."

1. The brilliant tent. 2. Mr. and Mrs. Donald S. Leas, junior, with a baby elephant. 3. Mr. Charles Danajar, Miss Fernanda Wetherill. 4. Mr. Lee Bowman, junior; Miss Robin Roche. 5. Miss Ann Dudley Cronkhite. 6. Mrs. John R. Fell, Count Vasilli Adlerberg, Mr. Theodore Weicker, Mrs. Winston Frost. 7. Mr. Jonathan Olmsted, Miss Sharon Smith, Mr. Vincent Banker. 8. Mr. and Mrs. T. Suffern Tailer. 9. Mr. Guy Burgos, Lady Sarah Russell. 10. Mrs. Holt Haywood, Mr. Walter Mann.



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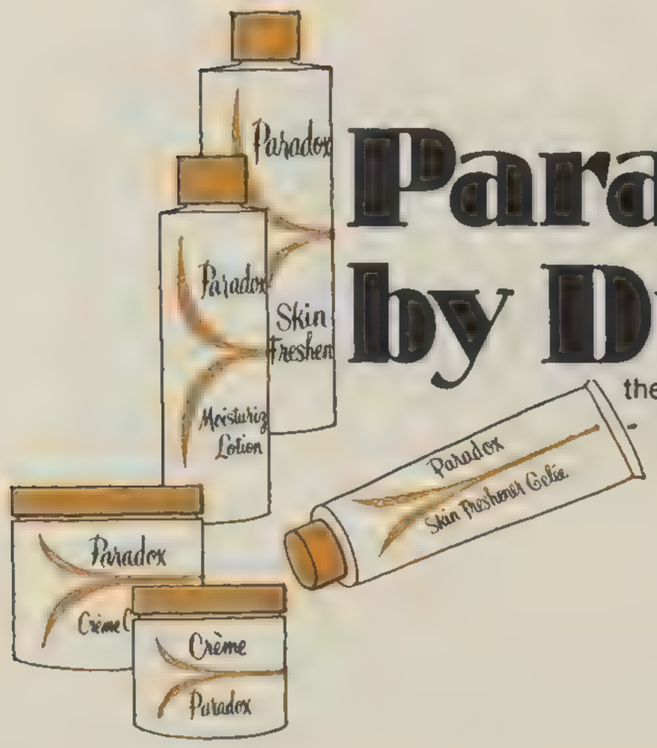
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VOGUE'S

The happy happening for the engagement of Jill Isles and Guillermo Aguilera

In Spanish they are *novios*, in English they are engaged: the lithe, blond American beauty, Miss Jill Isles, and her handsome Cuban fiancé, Mr. Guillermo Aguilera y Pollack, who plan to be married this month. In a celebration of smiles, close friends and family came to wish them happiness at a party at New York's St. Regis. Because Mr. and Mrs. Stephane Groueff chose for her daughter's party a Louis XVI apartment rather than a barny ballroom, the evening had a feel of cosy elegance. Pink-swagged, candlelit tables fitted into book-lined corners, white lilac and dogwood blossomed on windowsills, and two buffets—one manned by the omeleteer, Standish—served unendingly. After the sentiment of "It Was a Very Good Year," Ray Bryant's boys swung into calypso and



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NOTEBOOK

"Gotta Travel On," switching the stride from Sinatra Special to Shindig. Through it all, the fiancés refracted a joy that gave to their announcement party a dazzling warmth, an afterglow.

1. Miss Jill Isles and Mr. Guillermo Aguilera. 2. Mr. and Mrs. Stephane Groueff on either side of the fiancés, greeting Mr. Robert Lehman. 3. Mr. Francis Farr, Mrs. Columbus O'Donnell. 4. Mrs. Robin Butler and Mr. Frederick Cushing. 5. Miss Tina Isles, Marchese Alessandro di Montezemolo. 6. Miss Lorna Hyde, Mr. Christian Bremme, Mr. Peter Gregory, Miss Emelia May. 7. Miss Toinette Rousseau and Mr. Miguel M. Freyre. 8. Miss Cathleen Macauley, Mr. Robert Rose. 9. Miss Nancy Gillan, Mr. Howard Oxenberg, Miss Catherine Nimmo.



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VOGUE'S

Massed Matisse, a shimmering exhibition at Boston's Museum of Fine Arts

"I have always . . . wished my works to have the lightness and joyousness of a springtime which never lets anyone suspect the labours it has cost," Henri Matisse wrote. Recently, in Boston, almost 350 of his works—paintings, sculptures, drawings, graphics, and cut-paper collages—shimmered in eighteen galleries in the first major Matisse retrospective since his death in 1954. This great burst of art, the largest assemblage of Matisses ever in this country, arrived by way of Chicago from Los Angeles where it was first shown. There, under the chairmanship of Mrs. Sidney F. Brody, the exhibition was organized by the U.C.L.A. Art Council in cooperation with the U.C.L.A. Art Galleries. A triumph from the start, this Matisse celebration struck a ringing climax at its opening in Boston



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NOTEBOOK

when Matisse relatives, curators and collectors, Parisians, New Yorkers, and Bostonians came to see the painter's unquenchable fire of springtime. Lightness and joyousness prevailed.

1. The main staircase of the Museum of Fine Arts. 2. Mrs. Edward M. Kennedy, Mr. G. Peabody Gardner. 3. In the receiving line: Mr. Ralph Lowell; Mme. Pierre Matisse; M. Pierre Matisse; Mme. Edouard Morot-Sir; M. Edouard Morot-Sir; Mr. Perry T. Rathbone, Director of the Museum of Fine Arts. 4. Mr. and Mrs. Robert Saltonstall with Matisse's "Seated Blue Nude IV." 5. Mrs. John Wintersteen with her Matisse painting, "Lady in Blue," on loan to this exhibition. 6. Mr. and Mrs. Sidney F. Brody. 7. Mr. and Mrs. Lewis Cabot. 8. Mr. and Mrs. John L. Gardner. 9. Miss Alison Seidlitz, Mr. Meng Chi Tsen. 10. Mrs. Patrick J. Kelleher, Dr. Hanns Swarzenski.



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VOGUE'S

A rare evening among great treasures, at The Lighthouse in New York

A choice evening—a couple of hundred aware, attractive people enjoying one of the rarest, most superbly thought out collections of antiques New York has had. The place and the benefit: The Lighthouse, the hard-working New York Association for the Blind, which for forty years has helped the sightless to lead effective, unsheltered lives. The evening began with a small, candlelit dinner party, moved on into a room lined with brilliant settings, part stage set, part vitrine, arranged with Meissen eighteenth-century birds, English silver, Boulle commodes, Sèvres cachepots, enamelled Renaissance jewellery. Often as casually set about as kitchenware, treasures—many from famous *antiquaires* and private collections—almost

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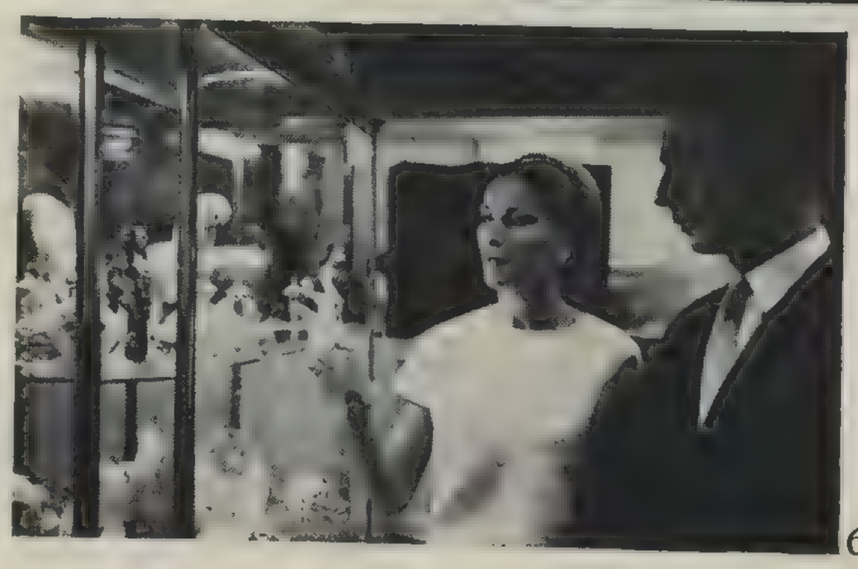




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NOTEBOOK

touched the elbows of viewers entranced, among other things, by bouquets of real flowers arranged as exactingly as if they were Vincennes porcelain, and nonchalantly placed in priceless pots. At this quietly pleasant party it seemed that everyone understood and cared. Among the exhibits: 1. English—Queen Anne. 2. French Louis XV. 3. French Regence. Among the guests: 4. Mr. and Mrs. Richard V. Hare. 5. Mr. and Mrs. Walter Delafield. 6. Mr. and Mrs. Thomas Kempner. 7. Mr. and Mrs. Thomas Madigan. 8. Mrs. Truman Talley, Professor Carl C. Dauterman. 9. Mr. and Mrs. George F. Baker, junior. 10. Ambassador Winthrop Aldrich, Mrs. Donald Perkins, Mrs. George F. Baker.



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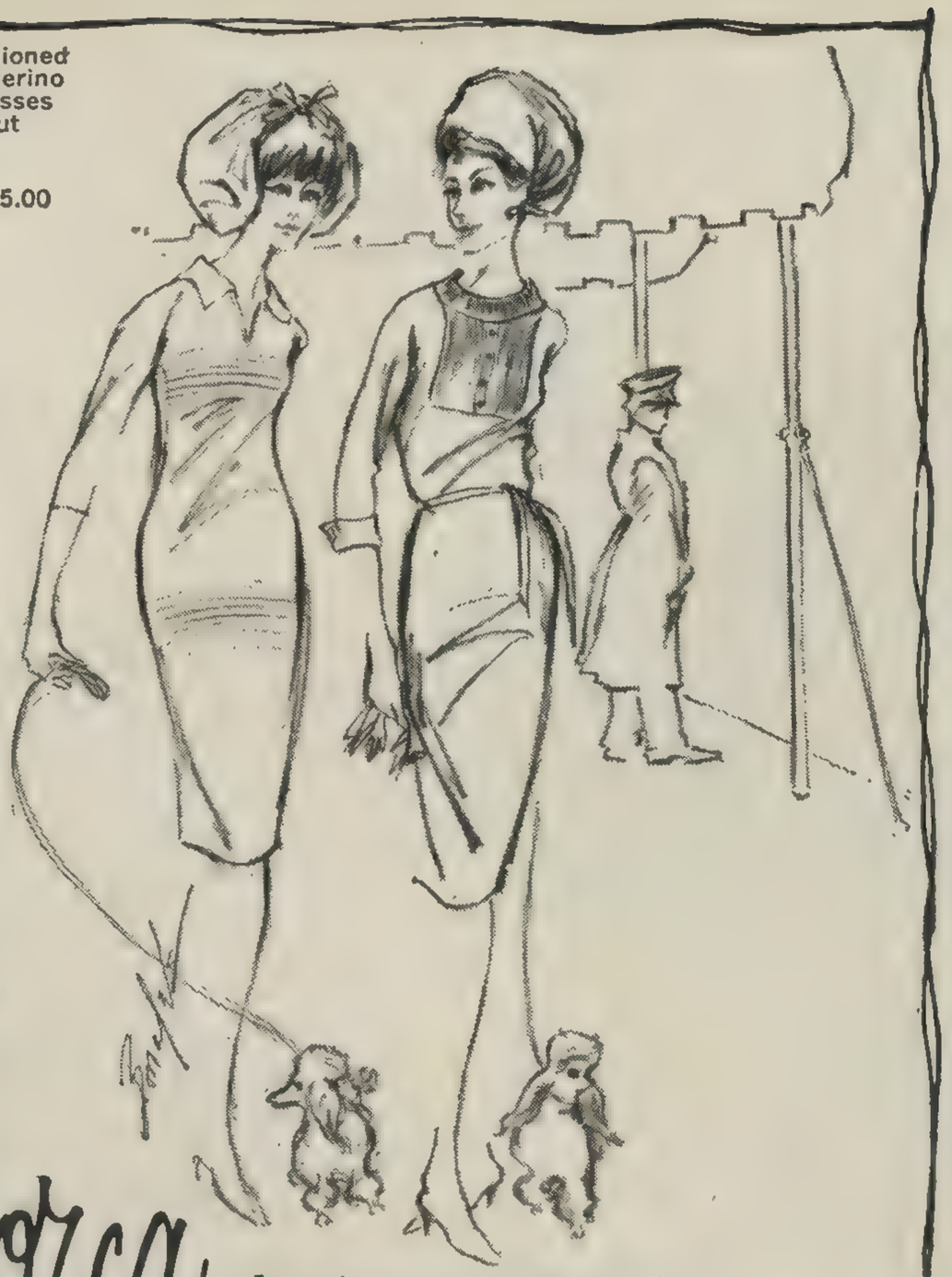


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VOGUE'S NOTEBOOK: THEATRE

By ALAN BRIEN

A Bond Honoured, "*I've been ambushed*"

If John Osborne possesses a patron saint, that saint is undoubtedly Sebastian. He delights in baring his breast to the critics, daring them to loose off their arrows, and then, as the shafts sink in, crying out in triumphant agony—"*Ouch!* I've been ambushed."

Like his now world-famous heroes, Mr. Osborne appears intermittently to suffer some compulsive need to prove himself by attacking his admirers and being savaged by them in return. On the first night of *A Bond Honoured,* by Britain's prestigious, government-subsidized National Theatre, I suspected that he had chosen this unknown play of Lope de Vega, boiling over with sacrilege, violence, and incest, mainly as another act of defiant self-indulgence—one more milestone in his personal safari to find, in the revealing phrase he gives his hero, "a fierce, energetic structure for a man to be alive in."

I reacted immediately to the prodigal, almost perverse, showmanship of John Dexter's direction which conjured up the illusion that the Prado museum in Madrid had been broken open and that the portraits had escaped from their frames, like prisoners from their cells, to mutiny and riot before our eyes. But, above all, I was aroused by the performance of Robert Stephens as the hero, Leonido, a Don Juan of superhuman strength and agility who carries his warfare against all human tenderness beyond the most savage extremes of previous playwrights.

I remembered Leonido, a naked torso oiled with sweat, lip curled and teeth bared in a greyhound snarl, burying his head and hand into the terrible softness of his sister's belly. Leonido at his boasting confessional with a disembodied voice which catechizes him in the darkness. Leonido in crown of thorns and whip-marked raiment dragged by the neck like a parody Christ in a crude morality play. Finally, Leonido, obscenely still alive on the cross, cursing and blaspheming, a tortured statue of glowing alabaster.

Even on that first viewing, I did not underrate John Osborne's contribution—that characteristic language, earthy, even slangy, yet somehow also stylized, almost operatic. There were phrases which burned themselves into the memory, such as "Bitterness is the acid which runs through dwarves" or "I remember the salt pearls which ran down the knots of her spine." But I still awarded the honours to the performers and the production team, rather than to the author, for giving continuity and coherence to a jumpy, vivid sequence of ill-digested events.

Returning for a second visit in the same week, I recognized a theme and an integrity not easily appreciated on one hearing. It was John Osborne in the manner of Lope de Vega—a theological challenge to conventional morals in the parable of a sinful Christ who dared God to show Himself by living a life of total evil. Leonido was always determined to honour his bond, to pay the price for his crimes, otherwise his existence would have been meaningless.

I decided then that *A Bond Honoured* was a serious, ambitious, and valuable play, too rich and meaty for one sitting, which matures in the memory. I still can not help feeling that Mr. Osborne was being willfully naïve in assuming that audiences unfamiliar with its terms of reference ought to have been able to respond immediately. Many of the obstacles to instant communication—the fuzzy imposition of image upon idea, of character on symbol—must be traced back to Mr. Osborne's faulty technique.

VOGUE'S NOTEBOOK:

MOVIES

By IVAN MORRIS

The Wrong Box, "*exercise in cinema technique*"

In rapid succession the members of the prolific Finsbury family meet their violent, Victorian ends. One is transfixed by a Zulu spear shot through the mouth of his bugle, another crushed to death while demonstrating the safety of his coal mine, a third succumbs as he is being dubbed by Queen Victoria. Soon only two of the original clan are left; the last survivor will receive the huge funds invested in the family tontine. It all starts by being funny but leads to endless convolutions.

In fact the tortuous plot has little importance in *The Wrong Box*, which is essentially an exercise in cinema technique. Unfortunately the styles, which include a parody of silent films, art nouveau, and take-offs of Ealing Studios comedies, become hopelessly mixed. Farce, which is one of the least suitable forms for the screen, must stick tightly to a stylistic pattern. *The Wrong Box* totters on amorphously.

It is saved from total collapse by some witty performances, notably Ralph Richardson's lethally boring Uncle Joseph and Peter Seller's dotty, sodden physician, who maunders, "I was not always as you see me now" while he absentmindedly uses one of his many kittens to blot the ink blobs on a fake death certificate. There is also a splendidly ironic moment when the London express roars through the lambent Victorian countryside and crashes directly into the 4:30 from Bournemouth. "We ain't 'eard the last of this yet," the moustachioed engine-driver remarks sombrely as the railway coaches pile into each other.

Alfie, "*amorous young cockney*"

It is nighttime in London. A lonely little terrier trots across Westminster Bridge, has a brief encounter with a bitch, continues on his way, comes to a parked car. Inside the car a man and a woman are lustily engaged. Finally the door opens and the man jumps out. He starts introducing himself to the audience: "My name is. . . ." "Alfie!" comes a squeal from the car. Yes indeed, it is Alfie—an amorous young cockney, who cheats and seduces his way through life, never missing a chance to "have it off with a bird" and always ready to clear out when he is becoming involved: "It don't do to get attached to nobody."

Armed with this comforting philosophy, breezy looks, and unscrupulous determination, Alfie beds a succession of women of all ages, shapes, and marital statuses. At the end he is back by Westminster Bridge, still secure in his precious independence. . . . And, blimey, if that isn't the same little terrier we saw at the beginning, trotting along as game as ever—and just as lonely! For the trouble with *Alfie* is that its crisp, picaresque exterior conceals an inside of conventional, sentimental mush. We suspect it first when our wicked seducer melts at the sight of his chubby little baby; it is confirmed in the abortion scene when he confides to his beatnik chum, "I feel like a bloody murderer." In the end we receive the message full blast: "What have I got out of it?" Alfie asks the audience. "I ain't got me peace o' mind. And if you ain't got that, you ain't got nothin'. . . ." It says a good deal for Michael Caine's acting that he can carry off lines like this without making his audience squirm too painfully.

The action moves briskly across London and the countryside. And it is no drab, rainy landscape that Alfie traverses in his tireless quest for bedmates, but scenes as bright and picturesque as British Travel Association posters.

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From any point of view . . . that custom look by Davenshire. Capricious flowers in a lean and swinging line on a bonded worsted print. In combinations of blue or brown. Savant-pullover in Orlon® with back zip. Name your color . . . it's coming up! At fine stores the country over, or write Davenshire, Inc., Davenport, Iowa.



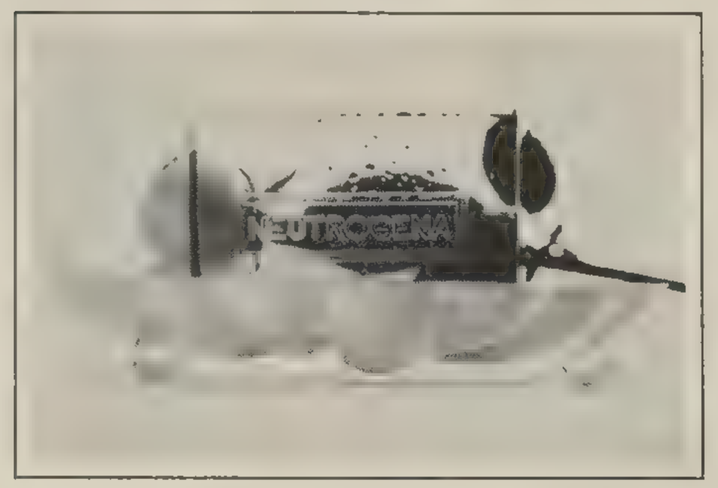
smogandsootandmeltingmakeup:

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The Soft Soap for Soft Skin

VOGUE'S NOTEBOOK:

BOOKS

By ELIZABETH HARDWICK

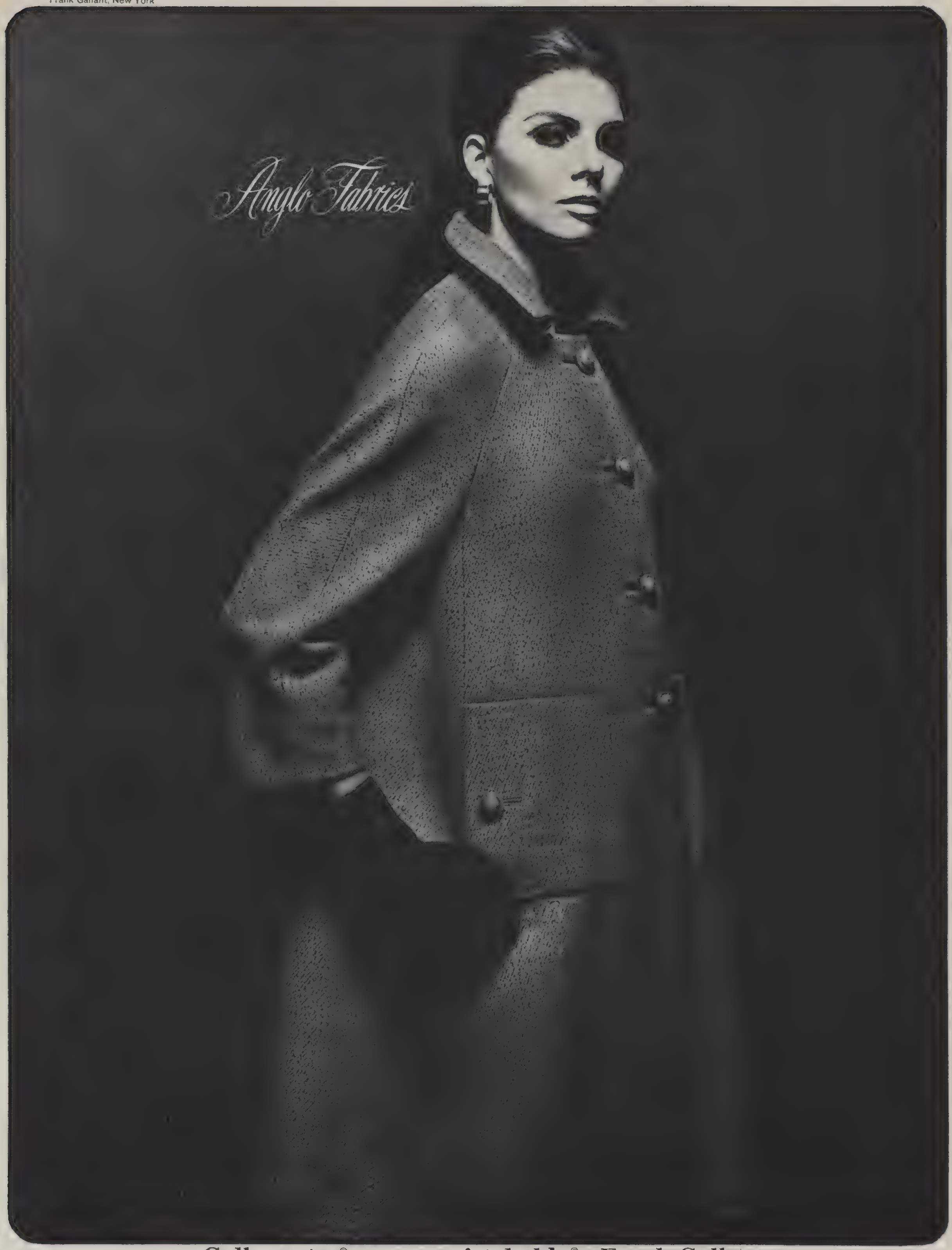
The Fixer, "*novel of startling importance*"

The Fixer, a brilliant new novel by Bernard Malamud, is harrowing. It is a dreadful story that cuts and lacerates without relief; it is a drama of ferocious injustice and then more injustice. Suffering and degradation are followed by more suffering and more degradation. And yet in the repetition there is an overwhelming suspense. But what is the suspense that makes us go through two and a half years of prison days that simply bring more hopelessness to the prisoner, days in which another rotten tooth falls, another foot abscess forms, another excremental indignity degrades? The suspense is of universal questions, of the human will threatened with destruction. Published by Farrar, Straus and Giroux, the book is certain to be much discussed as a work of art and as a work of the moral imagination.

A poor Jew, Yakov Bok, the fixer, a sort of handyman, leaves the protection of the ghetto and sets out to make his way in Kiev. When Yakov apprehensively and glumly gathers up his bag of tools and leaves his old home, he is making his first dim claim for a rational life. But it is Yakov's fate to have been born a Jew in Russia during a time of great anti-Semitic feeling—feeling accommodated by the government of the Czar. Through a series of ironical and grotesque circumstances, Yakov is accused of the ritual murder of a young Russian boy. The idea of Jewish murder of Christian boys, in order to use their blood at Passover, was an old superstition. Yakov is suddenly caught in the chains of this superstition. He is taken to prison and spends two and a half years awaiting his trial. The trial is delayed and delayed for political reasons, and also for lack of evidence against Yakov, and the presence of evidence incriminating others. These are not years of passive imprisonment, but years of torture. Yakov grows in hatred of his tormentors and clings stubbornly to his sense of the reality—that is, that he has not done anything to anyone.

Yakov can not accurately be described as "a little man," except inasmuch as he was born with every infelicity of environment. His sense of reality, his hopelessness, his hatred of his oppressors save him from the temptations of self-delusion and complicity. He can not cooperate in schemes that would promise some slight amelioration. Many of the questions raised in the works of Hannah Arendt and Bruno Bettelheim about the behaviour of the Jews under the Nazis are also relevant to Yakov's sufferings.

The Fixer is very much the work of the imagination, but the germ of the story came to Malamud from an actual case, that of Mendel Beilis. Beilis was similarly accused of a ritual murder, spent two years in prison, at last was brought to trial and acquitted. It is not clear what Yakov's fate will be, since the book ends as he is on the way at last to hear his indictment. Even though he is coming to trial, Yakov is not filled with those vague whisperings that tell him all will be well. Instead, in his fantasy, as the carriage goes on, he is dreaming of the killing of the Czar. He has connected his personal suffering with the national life of his time, that is, with history and politics. "Accident and history had involved Yakov Bok as he had never dreamed he could be involved. The involvement was, in a way of speaking, impersonal, but the effect, his misery and suffering, was not. The suffering was personal, painful, and possibly endless." Historical reality combined with fictional skill and beauty of a high order make of the long, desolate imprisonment of Yakov a novel of startling importance.



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MEN IN VOGUE

...NOTES, QUOTES, AND VOTES

Simple, calling it "The Pipe," difficult realizing that the handsome, satin-black pipe is made of the same pyrolytic graphite that goes into making Polaris missiles and may represent an even greater boon to pipe smokers than it does to NASA . . . the pipe requires no breaking in, no drying out, needs less tobacco and less tamping of that, smokes cooler by twenty degrees, and . . . there are other benefits claimed as well. "The Pipe," in five different shapes, is just now hitting pipe stores at $12.50. . . . ***Men took it to Chile*** this summer to dry out their ski boots, use it at home to quick-dry paint, pets, drip-dry shirts, photo prints, even their hair . . . Mini-Dryer, left, is by Braun, i.e., beautifully designed and engineered; only five inches long, it emits a powerful stream of 165-degree air. In black or white, $25 with case at Abercrombie & Fitch; Hammacher Schlemmer.



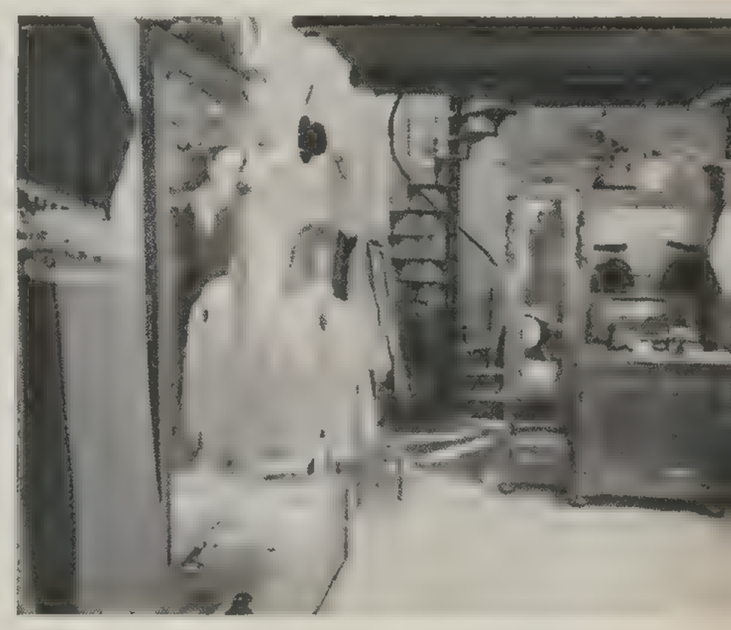
Rome: Philippe Leroy-Beaulieu is the man on the white Harley-Davidson 1200, set to roar down the Aurelia Antica on his way to the Cinecitta film studios where he's known professionally as Philippe Leroy . . . and as one of the hottest acting properties in Europe . . . films in which he's been seen here include *The Married Woman* and *La Mandragola*. . . . Before he began acting he was a champion bobsledder . . . a parachutist . . . played national team . . . and Rugby on the French was the French agent of Union Carbide in Paris after studying law. . . . Now he lives with his wife and their three-year-old daughter in a villa just outside Rome. . . . He finds a big American motorcycle even better than a small Italian car for fighting the chaos of Roman traffic . . . he finds American blue jeans and sweaters the ideal thing to wear at home. More formally, above, he wears things he buys in Rome—a natural raw silk jacket with light caramel gabardine trousers, blue-and-white striped shirt, maroon foulard tie, maroon socks, and Cordovan shoes. . . . "In London or Paris, I dress. In Rome, no. For Paris, I'm tempted to try a Cardin suit, but feel the classic English tailors like Poole still have the most universally acceptable look." Leroy himself typifies the new universally acceptable look—the sense to select the best from every country.





RASTELI

Le Dernier Cri: the least conspicuous men's shop in New York. It's down at 17 E. 13th St.; don't be fooled by the location . . . it's definitely not "Village-y" or "mod." What the owners have on their minds and in their shop is QUALITY . . . some of the best European ready-to-wear to be found. Jacques Esterel suits in handsome Tattersalls and stripes: shaped,



HOGENBOOM

double-breasted, cut high under the arm . . . $110 to $180; three well-cut styles of trousers. The pants fall well below the anklebone to correct the common American fault of trousers too short to cover the socks; $27.50. . . . The surprise—it's possible to walk out wearing a suit with no alterations —trousers are pre-cuffed. Le Dernier Cri receives a new shipment bi-weekly. Telephone 675-2060 for the right time.



JACK ROBINSON

New York: Doug Hayward, London's hottest new tailor, on his way to fit clothes for Tony Curtis's new film in Hollywood . . . then back to London where he runs all over the lot making clothes for Lord Snowdon, John Huston, Kirk Douglas, James Coburn, John Osborne, and the actors in *Modesty Blaise* and the upcoming *Casino Royale*. . . . He's unique in that he always sees his customers at home . . . "At a tailor's, a man is always either aggressive or humble—both bad attitudes. At home, he's relaxed. I spend an hour talking to a new customer. Seeing how he moves, sits, stands—then I can make a suit that will be right for him: his own kind of style, of movement . . . a good suit, no gimmicky lines, rather classic; shaped, cut high under the arms for a long look, the trousers hanging on the hipbone. Distinction comes in colour, pattern, and fabric." . . . Difficult just now to get a Hayward suit, with appointments backed up in his workroom . . . but plans are in the works for "a men's shop where customers can order suits, shirts, everything with my advice. A man will also be able to come in for a drink, and have his suit pressed."


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TODAY:
THE GOING LOOKS
IN FASHION
AND WHAT MAKES
THEM HAPPEN

Jack Sarnoff Today.
In Orlon®

MOLLY design for JACK SARNOFF. A look that turns on the longueur of the jacketing. The bi-color dynamic of black-and-whiteness. And a new fabric stir: snowflake jacquard of Orlon* acrylic and wool. Everything, including the little flip-dress beneath, protected by Ze Pel® fabric fluoridizer. $395. At Bramson, Chicago; Titche-Goettinger, Dallas. On these pages, except where otherwise noted: Hats by Adolfo. Shoes by Herbert Levine. David Webb jewelry. Coiffures by Marc Sinclair.

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BETTER THINGS FOR BETTER LIVING... *THROUGH CHEMISTRY*

RICHARD AVEDON



Geoffrey Beene Today. In Antron®

Left: The new glint of tweed. A quick little cone of a dress, with the faintest sparkles of Antron* nylon flickering over its surface like diamond dew. In a whitened gray tweed of wool, "Antron", Acele® acetate and rayon. $145. At Neiman-Marcus, Dallas, Ft. Worth, Houston; Hudson's, Detroit; Bonwit Teller, New York; Joseph Horne Co., Pittsburgh; Julius Garfinckel & Co., Washington, D. C.; I. Magnin & Co., West Coast. Additional store listings, page 330. Hat by Lilly Daché for Geoffrey Beene.

Donald Brooks Today. In Dacron®

Opposite page: A brace of Brooks' long-bodied suitery knits. Moving in on a fast straightaway...slanting down to little pleatshape skirts. What makes them happen: a marvelous new heavy double-knit piqué jersey of 70% Dacron* polyester and 30% wool. Suit halved in black and white, $290. Solid gold suit, $290. At Rich's, Atlanta; Hudson's, Detroit; Jordan Marsh Co., Miami; I. Magnin & Co., West Coast. Hats by Archie Eason for Donald Brooks.

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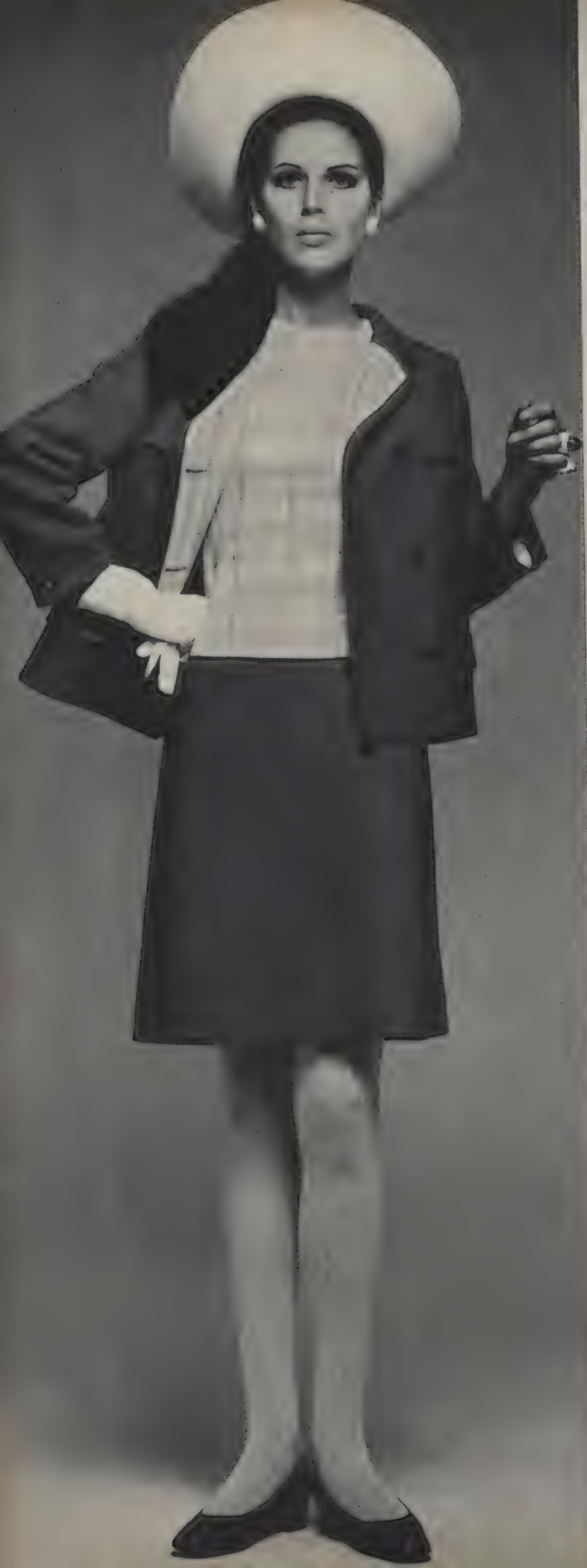
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BETTER THINGS FOR BETTER LIVING ... *THROUGH CHEMISTRY*

RICHARD AVEDON









Frechtel Today: In Orlon®

Opposite page, left: The rare, single-construction suit, in a double-faced vermilion gabardine—solid on one side, window-pane-checked on the other. Unlined soft mobility in Orlon* acrylic and wool. $350. ...The doll coat, small, high, in the very currency of chic. Wisteria gabardine of wool and "Orlon", with the new widening hem. $495. At Rich's, Atlanta; Julius Garfinckel & Co., Washington, D. C.; I. Magnin & Co., West Coast. Additional store listings, page 330.

Originala Today: In Du Pont Nylon

Right: The tent. Portent, actually. The trendist shape of coats-to-come. Scarlet cavalry twill, stopping a little north of the dress (a new distance). What starts everything moving: Du Pont nylon and wool. $265. At Rich's, Atlanta; Neiman-Marcus, Dallas, Ft. Worth, Houston; Hudson's, Detroit; Julius Garfinckel & Co., Washington, D. C.; I. Magnin & Co., West Coast; Bonwit Teller, all stores. Additional store listings, page 330.

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DU PONT

BETTER THINGS FOR BETTER LIVING ... *THROUGH CHEMISTRY*

RICHARD AVEDON



Oscar de La Renta Today. In Orlon®

Left: OSCAR de LA RENTA for JANE DERBY. The serenissima satin. A very great beauty of a dress, falling in a long, slow moonglide to the floor... its creamy shape owing much to a ravishing new fabric: heavy zibeline satin of Orlon* acrylic and silk. About $275. At Lord & Taylor, New York; I. Magnin & Co., West Coast.

Bill Blass Today. In Orlon®

Opposite: BILL BLASS for MAURICE RENTNER. The world's most sophisticated bébé dress, a gleamy little mini-tent of bronze-and-silver stripes. Metallic-faced Orlon* and Mylar®. About $395. The snow punch of glisteny "paving block" brocade for a flick of dress, a new longitude of jacket. "Orlon", worsted, Acele* acetate, and Mylar®. The costume, about $395. At Rich's, Atlanta; Neiman-Marcus, Dallas, Ft. Worth, Houston; L. S. Ayres & Co., Indianapolis; Bonwit Teller, New York; Joseph Horne Co., Pittsburgh. Additional store listings, page 330.

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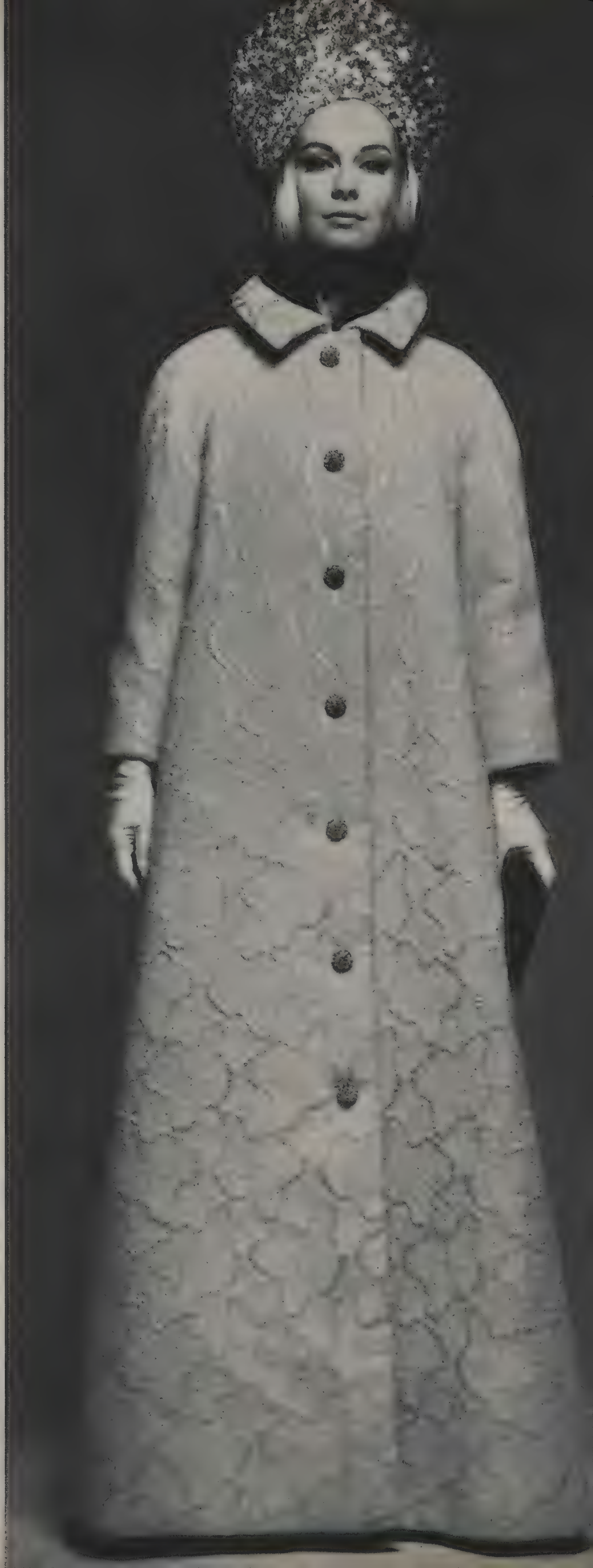
BETTER THINGS FOR BETTER LIVING... *THROUGH CHEMISTRY*

RICHARD AVEDON









Christian Dior—New York Today. In Orlon®, in Antron®

Opposite page, left: Tweed de nuit. The rich little evening suit in sparkled peach tweed of wool and Antron* nylon (to which it owes the faint scintillance in the tweed). With glisteny blouse... The brocaded ball coat, a sumptuary look of silver traceerie on white, lined in pink. Superb in Orlon* acrylic, wool, Acele* acetate and Mylar®. At Neiman-Marcus, Dallas, Ft. Worth, Houston; Bonwit Teller, New York.

Larry Aldrich Today. In Orlon®

At right: DESIGNED by MARIE McCARTHY for LARRY ALDRICH. The new evening costumery: two narrowed-tent triangles in ivory-and-gold brocade ...the dress, necklaced in rivulets of crystal and jewels. The look, shaped and illumined in Orlon*, wool, Acele* and Mylar®. The costume, $450. At Hudson's, Detroit; Esther Wolf, Houston; Bonwit Teller, New York; Joseph Magnin, California & Nevada.

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BETTER THINGS FOR BETTER LIVING... *THROUGH CHEMISTRY*

RICHARD AVEDON



Pattullo-Jo Copeland Today. In Orlon®

Directly right: JO COPELAND's matched set of lures, pure Seville at heart. A tempestuous fringe-ribbon knit dress, in black banded with ruby. Frothing above it, a great flyaway of coat, ruby-lined. Animating the dramatics: Orlon* acrylic and Acele* acetate. $575. At Bonwit Teller, New York; Kaufmann's, Vendome, Pittsburgh; Maison Mendessolle, San Francisco; Helmer, Syracuse.

Trigère Today. In Orlon,® in Antron®

Opposite page: PAULINE TRIGÈRE's originalisms: evening shapes in non-evening fabrics. The overblouse sheathing, unexpectedly chenille-dot homespun, is Antron* nylon and wool; startlingly black on white, with a fanfarade of feathers. The lean streak of terrazzo jacquard, dappled with red-and-taupe mosaics, is shape-holding Orlon* with wool. At Jordan Marsh Co., Boston; Bullock's Wilshire, Los Angeles. Chin-strap by Trigère.

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BETTER THINGS FOR BETTER LIVING ... *THROUGH CHEMISTRY*

RICHARD AVEDON









Monte-Sano & Pruzan Today. In Orlon®

Opposite page: JACQUES TIFFEAU's babied smocks, larkiest view yet of a great in-the-news look. The little infante coat, a shirred puff of luxe white tweed in Orlon* acrylic and wool. $475. The dress, a short gloss of honey-pink ottoman in Acele* acetate, "Orlon" and Du Pont nylon. $265. At Neiman-Marcus, Dallas, Ft. Worth, Houston; Bonwit Teller, New York; Julius Garfinckel & Co., Washington, D. C.; I. Magnin & Co., West Coast.

Adele Simpson Today. In Orlon®

Left: A glaze of gold, a purist little shaping fizzed around the edges with encrusted jewels: the short evening gala in one of its most currently delectable forms. Amber-beaded twill, beautified by Orlon*, Acele* and Du Pont nylon. $275. At Rich's, Atlanta; Neiman-Marcus, Dallas, Ft. Worth, Houston; Hudson's, Detroit; Joseph Horne Co., Pittsburgh; Julius Garfinckel & Co., Washington, D. C.; I. Magnin & Co., West Coast. Additional store listings, page 330.

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BETTER THINGS FOR BETTER LIVING . . . *THROUGH CHEMISTRY*

RICHARD AVEDON

Germaine Monteil Sees Red

They've been a long time in coming to the fashion picture. Now they're here . . . bolder, more real than ever before. Germaine Monteil introduces The New Reds . . . French Red, American Red, Spanish Red . . . dewy SUPER-MOIST Lipsticks. They're as vibrant and dazzling as real reds should be. Try them and you'll see red light up your complexion with new brilliance.

Germaine Monteil

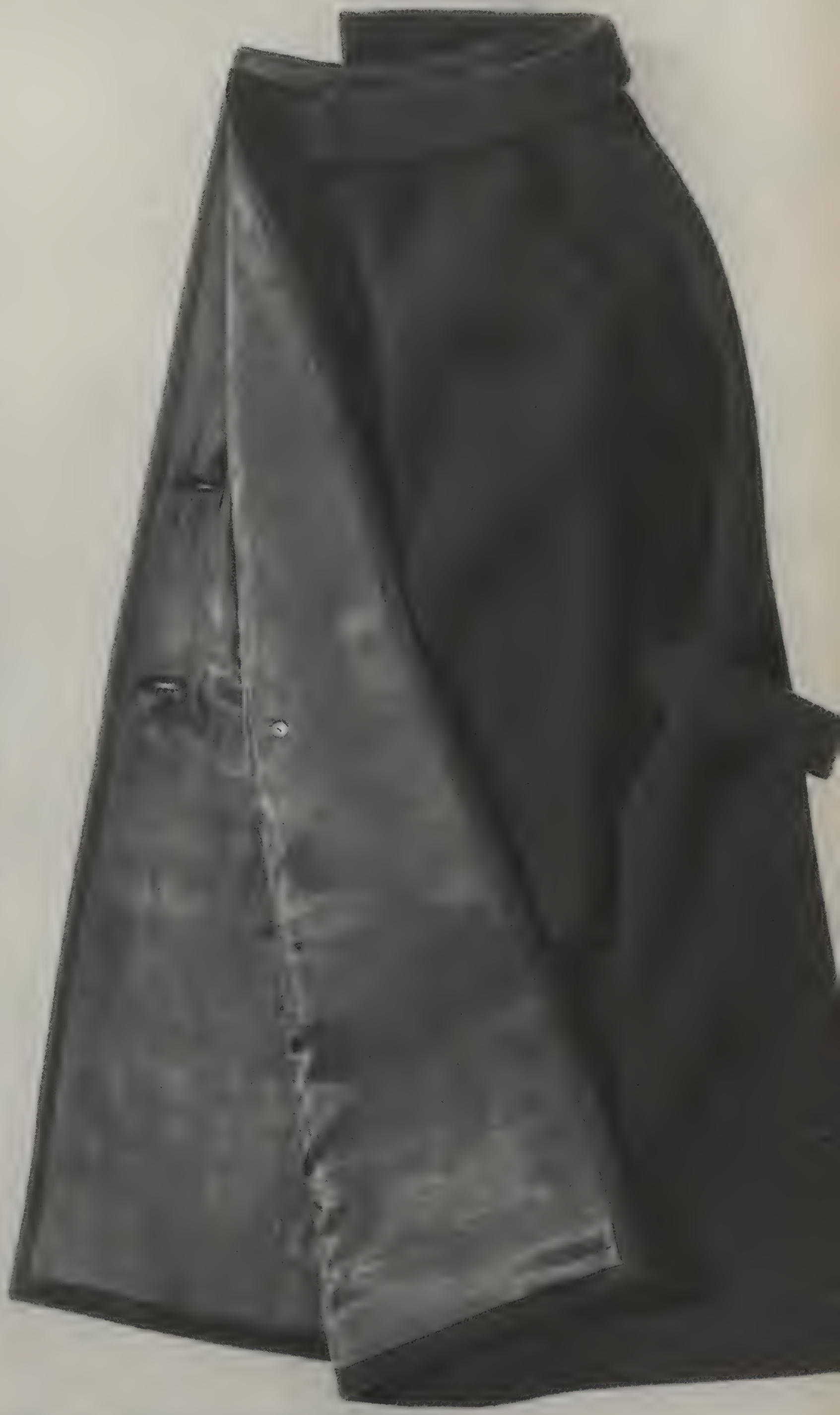
SEPTEMBER 1, 1966

VOGUE'S EYE VIEW OF THE NEW YORK COLLECTIONS

Look at this coat—it's navy, it has brass buttons, and a loose back held lightly by a martingale—it will tell you everything about the level of American fashion today....Look at the workmanship—how smoothly the sleeve is set into the small, well-cut shoulder, and how exquisitely finished with flat little welted seams. Look at those tiny reinforcing buttons, and the China silk lining, brought out almost to the edges, sewn by hand....Look at it on—page 254—insouciant as a bed jacket, with its martingale making the line of the back very long and fluid. And it is light, light, light—only 47 ounces, yet it's made of a double-faced wool and has all the warmth you could want in a winter coat. And all the dash and luxuriousness....This is our idea of delicious tailoring—what we mean when we say that American designers have got the habit of perfection. It's what every one of us can take for granted now when we go out and buy from the New York Collections.

Coats for everybody—and terrifico! Full coats with snug, raglan-sleeved shoulders and big, wide hems. The A-line coat in camel wool. Narrow black coats buttoned in brass. The brass-buttoned guardsman's coat in scarlet melton—slightly bodiced, wide-skirted, with a pleat in back of the skirt and a belt from side seam to side seam, flat to the back of the waist....A nine-tenths fly-front coat in smooth truffley wool with a neat 2¼-inch edge of matching or contrasting skirt showing below the hem—then, coarse greige fishnet stockings, little black ankle boots buckled in brass—and step out into a perfect autumn day....Patterned wool coats in bold, clean geometric designs. Patterned vinyl coats, rain or shine. Patterned furs—a herringbone design of black-and-white mink; brown mink and white mink laid on in small blocks. Blond sable. Black sable....Everything! Wear them over matching dresses, contrasting dresses. Button yourself into them, button them up high. And there you are—hermetically sealed against winter, snug as a bug.

Black sable—24 hours a day. First thing with turtleneck cashmeres and tweed skirts...with a floaty little black knit...two-piece white jersey with a long-sleeved bias top that you belt in mocha kid....Later: Over a silver float. Over black lace... and one red pump, one green. All very comfortable, cosy, and luxurious.



Always: the double-faced coat, and always a perfect little sleeveless dress to complete it—the ideal turnout for day, handy-Andy and smart as paint. Newest with a patterned wool coat—smooth, dark-brown twill with a large, bold pattern of white. Brown jersey dress. Plus: the best-looking enamel bracelets in the world—café au lait, stacked one against the other. (More, next page.)

PENN

THE NEW YORK COLLECTIONS

AMERICAN FASHION TO GO OUT AND BUY NOW

1966 will be remembered as the year of the pants tailleur. Those who love it will wear it. They'll wear it for day in Tattersalls, tweeds, suèdes . . . often with longer jackets like chopped, fitted topcoats. They'll wear it in soft, gilded and silvered lamés at night. And they'll wear it with all the easy authority and high romance of a modern George Sand . . . with plenty of the old panache.

Tortoiseshell buckles for your shoes. You know the kind—big and square. You know the shoe—that precious little pump that places your foot so well to the ground, makes your walk quick and attractive. Now then: That buckle; that shoe in bright-brown crocodile—its flat, square toe softer, more supple than ever, and U-ed. Plus: a shoulder bag of bright-brown suède; and a brass-buttoned black wool suit with a wide-hem skirt. . . . The boot to go out and buy now: a wee one—cropped just above the anklebone, buckled in brass or gilt, and with the softest toe since Robin Hood.

Now your suit. It has a wider skirt—widened by pleats; by A-cut; by a nick at the back of the hem. Over these fall easy little jackets—double-breasted, single-breasted, side-buttoned. Still a small tailor collar; high-buttoning. . . . When you move in a suit, you go—clippity-clip, fast and free.

Huge fur muffs charming for day, all fluff and coquetry. . . . A great, downy square of chinchilla is our idea of heaven with a steel-grey tweed suit. Ditto a muff of blond sable with a Tattersall suit in a mix of browns, orange, and green; green turtleneck under the jacket. . . . Ditto a blond sable muff with a loose, camel-wool dress buttoned on the side.

For little evenings—the dreamboats of the world. The white-shirt dinner dress with diamanté buttons and long, banded sleeves continues. In white wool. White lace. White crêpe. Silver-white lamé. Discreet as only coveredness can be. And utterly pretty with ribbed white stockings and white silk pumps with diamanté buckles. . . . Plenty of little sparklers around—sparkle on sleeves, sparkle on yokes, sparkle laid on in stripes—a convention of fireflies at the dance. . . . Then there's the dress that's nothing but a few pieces of bias—crêpe, chiffon—how quietly it flows, what volumes it speaks for a good figure. . . . Then, a certainty: the little black dress is far from dead—it's the dress that relaxes you and turns you on. You wear it to the theatre with a little black ermine coat and tiny diamonds in your ears, and you know it—you never looked better in your life.

For big evenings, the mood is languor and float. The line is the fall, the flou, the drop. Lamé dresses in silver or gold, bias or straight, and light as a shadow on the sea—falling wide to the floor from narrow harness tops. . . . Bright American-beauty silk plumetting down the front, and held low on the back with a bow. . . . Long, covered dresses with covered arms, mandarin collars, and slits to the knee—slim and calm as Chinese porcelain princesses. And now the whole glorious North African thing is with us—the flavour of the caftan and the djellabah translated freely into dresses of cleanest jade. Every yellow, banana to marigold. Lots of bright purple. And the serenity of white. We'll see jewelled sleeves on a floating djellabah of silvered (Continued on page 330)

There will be lots of talk about lengths. Coats to the ground. Coats to the calf. Uneven hemlines—asymmetric dresses cut to the knee in front, dropped to the floor in back. And the mini-skirt will become more and more miniscule. . . . Let's not worry about it, let us just enjoy what suits us. It's part of fashion. Part of our freedom—the days of fashion-dictatorship are dead as mutton. Each of us has the opportunity for everything—to dress with individuality, suitability, gaiety, comfort, chic. You have only to take the opportunity—to use the New York Collections for all they're worth. . . . In round figures, they are worth a packet to you.

DV.

THE BIG CLOCHE WITH TAILORED CLOTHES And a strong case for the all-of-a-colour idea, *right*—all of a beiginess, including Lilly Daché's Burnoose Beige Gossamer lipstick. Her velours cloche, too—at Bonwit Teller; Rich's; Hudson's; I. Magnin. Earrings: Sant Angelo for Vendôme—jewelled lizard tubes.

PENN



THE NEW YORK COLLECTIONS: Coat that has everything, *left*—trim little lines, the slightly shaped bodice marked off by flapped pockets, a slightly flared skirt. Camel and beige plaid, with a dress of beige wool. Both by Jack Sarnoff, coat of Agnona wool (Zepel repeller). Echo scarf. Hattie Carnegie earrings. De Nicola bracelets. All at Bergdorf Goodman. Costume: Woodward & Lothrop; Sakowitz. Van Raalte stockings, at Bloomingdale's. *Opposite:* Slate grey, pearl grey, in a narrow wool coat of windowpane checks double-faced with pure pearl. By Christian Dior-New York. Mr. John hat. Hattie Carnegie earrings. All at Saks Fifth Avenue. Coat, also at Harzfeld's; Frost Bros.; Frederick & Nelson. Aris gloves.

SHAPED-BODICE COAT—PALE PLAID



DOUBLE-FACED COAT—
WINDOWPANE PLAID OVER PALE GREY



**BRIGHT NAVY—
DOUBLE-BREASTED
JACKET AND DRESS**

THE NEW YORK COLLECTIONS: Town tailoring in top form, *left,* a narrow dress and jacket of bright navy-blue wool fleece. The jacket, double-breasted with red lizard buttons, small collar and armholes. By Originala, of double-faced Anglo wool loomed in America. At Bonwit Teller; Gidding-Jenny; I. Magnin. Lilly Daché hat. Bagatelle shoulder bag. Richelieu earrings. *Right:* Great splash of plaid in a dress with all the action—long fullish sleeves, floating fullness from a very high waist in front, a deep pleat running all the way down the back. Red, yellow, blue, black, with a matching stole (not shown). By Burke-Amey, of Orceyre wool. Hudson stockings. Both at Bergdorf Goodman. Dress, also at Nan Duskin; Stanley Korshak; Montaldo's; Neiman-Marcus. Earrings by Sant Angelo for Vendôme. Golo buckled shoes. Coiffure by Kenneth. On both pages, Crescendoe-Superb gloves.



FLOATING PLAID—
TINY TOP,
FULL BELOW

THE TOTAL TURNOUT—
CRANBERRY
WITH GREY

THE NEW YORK COLLECTIONS: Completely dashing, *left*—coat and skirt of heathery cranberry, long-sleeved blouse of the same fabric in grey. By Christian Mann for Marquise, of Meyer Woollens fabric. At Lord & Taylor; Joseph Horne. Costume and Mr. John hat, at Woodward & Lothrop; I. Magnin. Earrings: Sant Angelo for Vendôme. Bracelet by Ben-King at Bonwit Teller. Kislav gloves: Best & Co. Phoenix stockings: Bloomingdale's. *Right:* More fullness, more sleeve, more action—a dress with an asymmetric yoke, of chrome-yellow wool jersey, especially pretty under pale soft furs. A wool mark dress, by Kasper, for Joan Leslie; about $55. Earrings by Sant Angelo for Vendôme. Both at Saks Fifth Avenue. Dress: Rich's; Dayton's; Neiman-Marcus. Pumps with golden buckles by Golo. Coiffure: Kenneth.

BRIGHT YELLOW—
A YOKE, SLEEVES,
MORE OF EVERYTHING

PEA JACKET—
PANTS TAILLEUR
BLACK OVER WHITE



FENCER'S-JACKET—PANTS TAILLEUR CAMEL TWILL

THE NEW YORK COLLECTIONS: Clean, sharp, tailored to perfection—the new pants turnouts with proper little coats cut to the tops of the thighs. . . . Marvellous black pea jacket, *left:* double-breasted with gilt buttons, over straight sailor-white pants. By Originala, of Anglo wool loomed in America. Hattie Carnegie earrings. Capezio shoes. All: Lord & Taylor. Turnout: Halle Bros.; Sakowitz. Beautiful Bryans stockings. *Right:* Narrow fencer's jacket and straight-away pants of camel wool twill; dark-camel wool for the ribbed turtleneck underneath. By Luba for Elite, of Rochambeau wool loomed in America. Junior sizes. About $115. Bergère earrings. All at Bloomingdale's. Turnout also at Wanamaker's, Phila.; Dayton's; Joseph Magnin. Hansen gloves. Coiffures: Kenneth.

THE NEW YORK COLLECTIONS: Three-piece pants tailleur, *left,* in green-and-white windowpane checks—an ample cropped coat double-faced with red, tabbed short-sleeved pullover, and straight pants. A wool mark turnout by Deanna Littell for Mam'selle Boutique, of Ria Herlinger wool. (We added the white turtleneck.) $120. Paraphernalia. *Right:* In chocolate-brown wool, a shaped, double-breasted jacket like a chopped-off officer's coat and lean matching pants, turned out with a turtleneck sweater of ribbed camel wool. By Luba for Elite. In junior sizes. About $120. Peck & Peck; Neiman-Marcus; Joseph Magnin. Roger Faré gloves: Saks Fifth Avenue. Golo shoes. Kenneth coiffures.

**PANTS TAILLEUR—
CHECKED OUT WITH A TABBED
PULLOVER, DOUBLE-FACED COAT**

PANTS TAILLEUR—
CHOCOLATE BROWN WITH A
CHOPPED-OFF OFFICER'S COAT

PENN

WHITE-FACED PLAID—
EASY-GO JACKET,
SHORT-GO SKIRT

SILVER-GREY TURNOUT—SQUARED, LOOSED

THE NEW YORK COLLECTIONS: Double-faced plaid wide open to white, *left*—a clean-cut expanse of white wool and the easiest little jacket and skirt going. Suit by Monte-Sano & Pruzan, in white-faced Linton wool plaid. At Bergdorf Goodman; Hutzler's; Julius Garfinckel; I. Magnin. Jack Gilbert bracelet, at Lord & Taylor. Mary Grey socks at I. Miller. *Above:* Jacket on the square, dress on the loose—fleecy silver-grey wool taking it short and easy over welted grey wool flannel. By Jacques Tiffeau for Tiffeau & Busch. About $235. Bergdorf Goodman; Neiman-Marcus; Joseph Magnin. Earrings: Sant Angelo for Vendôme. Van Raalte stockings. *Right:* A fast clip of skirt and jacket—cinnamon-grey plaid tossed over cinnamon-banded grey wool jersey. Suit by Jacques Tiffeau for Tiffeau & Busch; Dick & Goldschmidt wool plaid. About $235. At Lord & Taylor; Woodward & Lothrop; I. Magnin. Bracelet: Sant Angelo for Vendôme. Mary Grey socks at I. Miller. Both pages: Golo shoes. Coiffures by Kenneth.

PLAIDED GREY SUIT—SHORT AND SNAPPY



PURPLE PLAID COAT—
THE LITTLE
ROUND-COLLAR FRAME

THE NEW YORK COLLECTIONS: Plaid in purple shadows, *above*—a coat of shaggy tweed with a small round collar to frame the throat, a double-breasted front. With a plum-colour worsted dress. By Laurence Gross, coat of Scotney wool; about $160. Hattie Carnegie earrings. Both: Saks Fifth Avenue. Costume: Halle Bros. Roman Stripe stockings. Golo shoes. *Left:* Tartan-plaid colours—red, white, deep forest green, for a wool coat with rolled collar, back belt, close-cut top. By Chuck Howard of Townley; about $195 at Lord & Taylor; Woodward & Lothrop; Halle Bros. Earrings: Sant Angelo for Vendôme. Adler stockings. Golo shoes. Coiffures, this page: Kenneth. *Opposite:* Pow-plaid—red wool twill suit, plaided in blue, green. High revers, brass buttons, matching beret. By Branell, Anglo wool; about $225. De Pinna; Stanley Korshak; Gus Mayer; Frost Bros. Adolfo beret. Hattie Carnegie earrings. Beautiful Bryans stockings: Bonwit Teller. Both pages: Tréfousse gloves.

TARTAN COAT—THE
CLOSE-TAILORED TOP

LONG-JACKET SUIT—
BRIGHT PLAID,
TWILL SURFACE



**BIAS PLAID—
THE DOUBLE-BREASTED
COAT, BELTED**



**TWO-TONE SUIT—MARTINGALE JACKET,
MOVING SKIRT**

THE NEW YORK COLLECTIONS: Shadow-plaid of clay and blue, *left,* tailored bias for a coat with wide-track buttons, belt, extra ease to the skirt. By Matlin, of double-faced Anglo wool loomed in America. Hansen gloves. Both: Bonwit Teller. Coat: Julius Garfinckel; Famous-Barr. Tom Isbell scarf. Adolfo hat. Vendôme bracelet watch. Christian Dior stockings, at Bergdorf Goodman. Shoes by Golo. *Above:* Beige twill bush-jacket, sloped out from dropped shoulders; buttoned pockets; back fullness held by a martingale. Skirt of charcoal twill, continuing the slope to more fullness. Costume, with white wool jersey blouse, by Bill Blass for Maurice Rentner, of Anglo wool. At Saks Fifth Avenue; Battelstein's. Sally Victor hat. Hansen gloves. *Opposite:* Strictly tailored checks, cream-beige wool with black—longer jacket cut with the offhand dash of an overblouse; slit sides, little ring collar, bias buttoned tab, narrow black belt. By Geoffrey Beene; about $250. K.J.L. earrings. Gloves by Hansen. Hanes seamless stockings of Vyrene. All at Bonwit Teller. Suit, also at Jordan Marsh, Florida; Frost Bros.; I. Magnin. Coiffure by Kenneth.

**BELTED SUIT—
WINDOWPANE
CHECKS—
TABBED JACKET**

THE NEW YORK COLLECTIONS: This season's little dress, *left*, loosened up in black-and-white wool jersey—yoked top, long wider sleeves, low square pockets. By Donald Brooks, of Jasco fabric knitted in America. About $145. Hat by Mr. John. Ben-King bracelet. Geometric earrings by Sant Angelo for Vendôme. All at Saks Fifth Avenue. The dress, also at Godchaux's; Sakowitz. *Below:* Two-piece dress in two smashing colours of jersey—big floppy violet turtleneck on a beige pullover, vented over a violet dirndl skirt. By Jacques Tiffeau for Tiffeau & Busch, of Jasco wool jersey knitted in America. About $145. At Saks Fifth Avenue; Dayton's. Stockings by Christian Dior. Earrings by Hattie Carnegie. *Right:* Good suit looks in steel-grey wool—the double-breasted jacket is lined with red-white-and-grey stripes of wool jersey, worn over a matching blouse. By Barberini. About $145. Adolfo hat. Both: Saks Fifth Avenue. Suit: Gus Mayer; Neusteters; Best's Apparel. Richelieu earrings. Hansen gloves. Van Raalte stockings.

YOKED JERSEY DRESS—BLACK AND WHITE

TWO-PIECE JERSEY DRESS—BEIGE AND VIOLET

PENN



STEEL-GREY SUIT—
FLASH OF JERSEY STRIPES





BRASS-BUTTONED SCARLET—WIDE-STRETCH COAT

THE NEW YORK COLLECTIONS: The coat you just can't see enough of, *left:* it's Eye-Viewed in full detail on page 233, side-viewed here—double-breasted, shining with brass buttons; the loose, marvellously easy back held lightly by a martingale. Made of bright navy-blue double-faced wool lined flush to the outermost seams with China silk and tipping the scale at ounces—one surpassing instance of the tailor's skill. By Originala, of Anglo fabric loomed in America. Earrings by Sant Angelo for Vendôme. Both at Saks Fifth Avenue. Coat, also at Halle Bros.; Gidding-Jenny; Neiman-Marcus. Kenneth coiffure. *Above:* Narrow raglan-sleeved shoulders, wide wide hem, deep pleat at the back—a great stretch of scarlet double-tracked in brass. Coat by Originala, in Anglo fabric of Du Pont stretch nylon and worsted. At Bonwit Teller; Rich's; I. Magnin. Adolfo cache-chignon. Earrings by Sant Angelo for Vendôme. *Right:* Brass buttons go high, wide, and handsome on a full double-breasted sweep of navy wool loosed from snug little raglan shoulders. A wool mark coat by Zelinka-Matlick; about $145. At Altman's; Carson Pirie Scott; Montaldo's; I. Magnin. Sable hat by Irene of New York. Both pages: Emily Wetherby scarf; Fuchs kidskin gloves; Beautiful Bryans stockings.

BRASS-BUTTONED NAVY—THE MARTINGALE COAT



SMALL-RAGLAN, WIDE-HEM COAT—NAVY AND BRASS

THE TABBED SHIRT-FLOAT— BEIGE GABARDINE

THE NEW YORK COLLECTIONS: The shirt-dress floats, *left,* the banded sleeves have a little blow to them—a wonderful drift of sandy-beige gabardine, small and tabbed on top, wide, wide, wide at the hem. A wool mark dress by Bill Blass for Maurice Rentner, of Anglo wool. About $245. Jewellery: Sant Angelo for Vendôme. All at Saks Fifth Avenue. Dress, also at Rich's; Halle Bros.; Neiman-Marcus. Stockings by Roman Stripe. Coiffure by Kenneth. *Right:* Bias plaid for a side-buttoned jacket with a toss of scarf, dash-around skirt fastened to one side with a big golden safety pin. By Trigère, of green-and-brown wool with a green jersey top. Costume at Bonwit Teller; Hutzler's; L. S. Ayres; Gidding-Jenny. Stocking-high boots by Trigère. Richelieu earrings; Lanolav gloves: Lord & Taylor. Hat: Anello for Emme.

PENN



FOREST-GLEN PLAID—
SIDE-STEPPING SUIT WITH
HIGH-STEPPING BOOTS

BEAUTY *bulletin*

"WHAT HAVE YOU DONE FOR ME LATELY?"

So much has been done for women's looks in the past decade—over the past few years especially—that the obvious next, and somewhat nervous, question is: Is there anything more that *can* be done? Yes, is the answer. Yes, times these eight pages, multiplied by beauty developments still to come this autumn. Yes, reading as follows. . . . First, the creature who once was "the lucky woman of tomorrow" is the woman of today. She has no age, and she means to stay that way. The actual age for a facelift has now officially moved from the fifties and sixties to the early forties; the average "type" has swung from show-business to the woman census-takers portray as housewife; and the measures that precede or preclude a facelift—muscle-toning facial exercise, with or without electricity—are beginning to be considered about as exotic as use of a refrigerator. . . . It's only lately, too, that women have been made to realize they can grow younger in the deepest physiological sense. With their doctors' approval and supervision, they've begun to enjoy physi- (Continued next page)

Latest thing in dazzle How to shine, how to shimmer? Put it on. On the face—with a pearled foundation that slithers gleam where it's wanted; gild or silver further with face powder. And, depending on which way you want to shimmer—silver or gold—put a toner of that tone on your lipstick. All, the Lumina Look from the Illumination makeup collection by the Helena Rubinstein people. Lipstick electives dazzling here: a swipe of Lumina Gold over Lumina Blush. The dress, a new Sarmi dazzler. At Bergdorf Goodman; Nan Duskin; I. Magnin. More details, page 184.

PENN





"WHAT HAVE YOU DONE FOR ME LATELY?"

BEAUTY *bulletin*

(Continued from preceding page) cal youth again, with a program of estrogenic hormones that seems also to affect their joie de vivre. Cheerier, more alive, more given to finding life remarkably interesting, these women make good beauty subjects; they're "the command generation" in command. . . . Lately, there's been a campaign on to save their skins; to give them everything they need if they're to sun without paying the price of sun damage. Latest thing along these lines is a "broad spectrum sun screen" developed by Dome Laboratories; tests say it gives a heretofore unobtainable degree of body protection from sunlight. . . . But sunning is hardly the current determinant of skin colour. Skin has never before been quite so successfully dressable to order; never before have makeup foundations been quite so skinlike. All within the same twenty-four-hour span, a skin can look convincingly sunned at noon, pale-ly moonlit at night. The foundations that do this act as an eighth layer of skin. . . . And what's been done, lately, to speed up the b-o-r-i-n-g process of shampoo and salon hairsetting? Nothing. That's the good news. Most women understand that for a hairset to hold its line for a week, there can be no skimping on the time spent on shampoo (time that should include a good cold-water rinse at the end); no skimping on the time and care spent in setting. But to help make up for lost time (salon-time in the aggregate, that is), the high-speed colour-processing machines are catching on cross-country. Recently (Continued next page)

Latest way to be willowy

The way? Why, you get something to make you willowy. An exercise *device* of some sort, to act as your exercise instructor. (One such, the little V-Bar devised by Anne-Marie Bennstrom; it's small enough to take travelling. Saks Fifth Avenue has it.) Also willowy-making: Adele Simpson's pants suit of white wool twill. Lord & Taylor; Julius Garfinckel; Weathered. Details, page 184.

Latest rose for mouths

The roses this year? Never better. So now the season's being extended. Undercover Rose is the new lipstick colour by Charles of the Ritz; rose with a tawny cast. Eyelids getting some new nuances from the same source. Champagne lid lustre here. Earrings by Michael Hic; details, page 184.

PENN





"WHAT HAVE YOU DONE FOR ME LATELY?"

BEAUTY *bulletin*

(Continued from preceding page) issued by Helene Curtis is one colour-speeding machine well within the price reach of even the smallest beauty salon. . . . Then, hair-straightening has lately begun to take its place in beauty salons alongside the permanent wave. Once considered pretty tricky, the process has been simplified and clarified, thanks largely to the efforts of "Epic"—a hair-straightening name making its name via the salon enthusiasts. . . . At the same time, one permanent-waver, Realistic, has recognized this: some women want only *some* permanent wave, but they want it to be as strong in its grip on lastingness as it is gentle in line. Latest accomplishment, therefore, is a wave called Curv'; comes in two strengths—but don't ask for it if your hair is what's known as "highly bleached." . . . Lately there's been this: more of the deeply scented lotions that polish the body and leave it gleaming. Of these, one of the interesting scents is Jean Naté's; lotion name of Moisture Massage. . . . If, lately, you've liked freckles, see the new Mary Quant cosmetics; you'll find freckles there. . . . And if, lately, you've been remiss in taking your daily gelatin booster, see the delectable new attitude taken by Knox; flavours, now, including cranberry-orange. That's what *they've* done for you lately. (More Beauty Bulletin, next pages.)

Latest piece of hair luck

Lots of luck—a long fall of real hair, at a price that's within the playful category; something Mr. John is making a thing of. The glorious luck in the way of a perfect dinner dress is by Oscar de la Renta for Jane Derby. Dress: Saks Fifth Avenue; Halle Bros.; Neiman-Marcus. Details, page 184.

Latest splash from an excitement-maker

Wouldn't you know it? If Estée Lauder decided to involve herself in the making of nail enamel, it would *not* be in a small way (forty-three shades for a starter) nor would it be without a special personality ("What *coverage* I plan to give fingernails; and I've snuck in some of my Re-Nutriv thinking for the good of the fingernails"). Some shades shimmer; some merely gleam. Among the most interesting shades, if you can handle them: the mauve to plum shades. A marvellous, hard-wearing dazzler for toenails: glossy Red Pepper.

PENN



"WHAT HAVE YOU DONE FOR ME LATELY?"

BEAUTY
bulletin

Latest news in body-polishing

You could do some fairly glorious polishing with the pumice at right (the gold-rimmed mouth of the seashell shown here holds a serious pumice stone). You could also do a splendid job of silking the body if you put your ear to the following news. From the great house of Guerlain has come a thing called Film Spray. Based on the classic Guerlain moisturizer, Crème Hydratante, the new body lotion is so deeply scented it can work as the *basis* for your scenting. The five Guerlain fragrances in which it comes: the favourites. The shell is from another discovery: the shop called Boutique Marina, Rue de Miromesnil, Paris.

Latest warmth for skins

Glowing along splendidly, this notion: the warmed skin-tone of a year-round suntan is something to carry over from season to season—no time out for pallor. Giving the idea strong support, this news: Frances Denney's autumn look is Biscuit—the most sun-toned makeup ever launched for autumn. Planned to the last detail, to reflect the look of sunned skin, Biscuit includes two foundations (one, Bronzelight Incandescent Makeup, is seen at left); warm-brown eye makeup; three new lipsticks, one sun-bronzed. Castlecliff earrings, details on page 184.

PENN

TURQUERIE AT NIGHT—THE LONG SILVER DJELLABA

THE NEW YORK COLLECTIONS: The world of Turquerie for evenings at home . . . *left,* a long silvery dress in the mood of a djellaba, of gonflé fabric as bright and weightless as moonlight—floating from a narrow top. By Dominic, a 1966 Coty Award winner, for Matty Talmack, in silk and Lurex metallic yarn by Abraham. K. J. L. earrings. Both, Bergdorf Goodman. Dress, also: Nan Duskin; I. Magnin. *Right:* Harem pyjamas cut all in one piece of heavy pure-white crêpe . . . one smooth, continuous flow from bared shoulders and jewelled collar to billowy harem pants. More jewelling at the ears, on the strippy little seraglio sandals. Pyjamas by Mollie Parnis. Earrings by K. J. L. Both at Bonwit Teller. Pyjamas, also at Julius Garfinckel; Neiman-Marcus. Bernardo sandals. The coiffures on both pages, by Kenneth.



PENN

TURQUERIE—
HAREM PYJAMAS,
SERAGLIO FEET



DINNER OVERALLS—
WIDE-LEGGED BLACK PANTS,
PINK PEA JACKET

THE NEW YORK COLLECTIONS: Off to dinner with a whistling, hands-in-pocket air, *left*—the pants turnout at its sharpest evening gait: wide-legged black overalls and screech-pink pea jacket in twilled wool, white silk-crêpe shirt. By Dominic for Matty Talmack. Jack Gilbert earrings. All: Bonwit Teller. Turnout, also at Neiman-Marcus; I. Magnin. Donald Brooks clog sandals. *Right:* Every woman's dream—the perfect black lace dress. Snug to the hip, flounced to the knee like a flamenco's, and flickered over gypsy-red silk. Evening dress and mantilla by Adele Simpson, of O'Callaghan lace. About $235. Earrings by Michael Hic: Henri Bendel. Dress: Wanamaker's, Phila.; Rich's; Joseph Magnin. Schiaparelli stockings. I.S. shoes. Coiffures: Kenneth.

FLAMENCO LACE—
TORSO FLOUNCE,
BLACK OVER RED

PENN



THE SHORT BLACK LACE FLOAT— THE PRETTIEST BACK

THE NEW YORK COLLECTIONS: The little black lace float, *right*—flou and blowy as an evening breeze, drifting out below the highest waist. Neckline plunging to a low V in back, tied with a pink satin bow; arms lightly veiled in black lace...nothing could be more alluring. By Mollie Parnis; Whelan silk and cotton lace. About $190. Lord & Taylor; Stanley Korshak; Sakowitz. Mimi di N ring, at Bonwit Teller.

SILVERED PINK, WHITE SATIN— AND MOONLIGHT ON YOUR FACE

This is glamour. White satin dress. The little jewelled pink-and-silver bolero. Necklaces to blind a maharani. And makeup that puts a misty, moonlit quality on the face.... Quite fascinating, and so new it won't be buyable for another two weeks, both lipstick and contouring rouge are Alexandra de Markoff's shimmering mauve Moonstone. The contouring rouge goes on cheeks, eyebone, the hollow of the throat. Makeup foundation is one of Countess Isserlyn's warm luminosities....Long white satin dress, pale-pink and silver jewelled bolero, by Harvey Berin. Necklaces by K. J. L. Both at Bergdorf Goodman. Dress, also at Joseph Horne; Montaldo's. On both pages: coiffures by Kenneth.

PENN

PEOPLE ARE TALKING ABOUT...

PEOPLE ARE TALKING ABOUT . . . The wider penetration of the Viet Nam war, not only in Viet Nam but into civilian life, the draft, and strikes. . . . *Interviews with Robert Frost,* edited by Edward Connery Lathem, in which the poet tells: "I'm on the side of adversity. I once drew up a little story about that. It said just how many disadvantages does a person need to get anywhere in the world—disadvantages. And I said here's a man born to too much money, and that's disadvantage number one. Then his mother is a very dominant person, very fond of him. That's disadvantage number two. No father in it; that's disadvantage number three. He goes to Groton, and that's disadvantage number four. Then he goes to Harvard, and that's disadvantage number five. Then he begins to kick around among the politicians in Albany and Washington. That's disadvantage number six. (Have I got six?) And then God says, 'I'm going to make something of that boy; I set my heart on him.' And, 'He hasn't amounted to anything yet, but I'm going to give him one more disadvantage.' And He gives him polio, and then he sits on top of the world along with Stalin and Churchill!"

PEOPLE ARE TALKING ABOUT . . . The dazzle, the discipline, the overflowing beauty of the Henri Matisse paintings still at New York's Museum of Modern Art. . . . John Huston making the making of the film *Casino Royale* an epic larger than the plot partly by acting in it and by directing it and by switching the story around until now David Niven, as Sir James Bond, grows black roses, keeps fit on a Chippendale exercising machine, and has been a misogynist ever since his love, Mata Hari, was shot; to roil the story more, Huston has given Sir James a stutter, and contorted the torture of the cast by ordering bagpipes played by a hundred Scots pipers in red.

PEOPLE ARE TALKING ABOUT . . . The rather sudden improvement in educational television, especially in the interviews with musicians, artists, and writers with interrogators knowing more and the subjects spontaneously bright as in the S. J. Perelman talk in which he described an all-girl safari as "a bunch of speckled beauties." . . . The beat and sound of the pop music by Herb Alpert and the Tijuana Brass. . . . In Stockholm, the extraordinary exhibition of the collections of Christina, Queen of Sweden (1626-1689), a woman who liked almost everything from Titian to practical jokes and whose master drawings are masterly.

PEOPLE ARE TALKING ABOUT . . . James Mason, who has just finished making *The Deadly Affair* with Simone Signoret and is now relaxing in Switzerland, where he told an interviewer in his haggard voice that gives an acid edge to his sharp humour: "All actors of my age move forward so that they'll lose their double chins." . . . In Madrid, the bounciest discothèque, The Royal Bus, a glitter of brass with banquettes of red leather bus seats; there the tapes unwind the big international beat but the dancers still hold to *el shake.*

PEOPLE ARE TALKING ABOUT . . . The increasing number of fine books about Negroes, scholarly, authoritative. . . . The headmaster of Eton who said recently: "When I talk to my school, it's like facing a sea of penguins." . . . *Ariel,* a violent, lyrical, smash-in-the-face book of poems by Sylvia Plath, a thirty-one-year-old American who killed herself, but before that act rushed out poems wildly and superbly as in "The Rival": "And your first gift is making stone out of everything./I wake to a mausoleum; you are here,/Ticking your fingers on the marble table, looking for cigarettes,/Spiteful as a woman, but not so nervous,/And dying to say something unanswerable."

PEOPLE ARE TALKING ABOUT . . . In London, the stage sets for *Ubu Roi* by young David Hockney for the English Stage Society, sets that are a stirring mixture of irreverence and the theatrically absurd. . . . *Forty Years with Berenson,* an autobiography by Nicky Mariano, who has noted down with kindness and a curious detachment her comments on dozens of people who were friends of hers and of Bernard Berenson at I Tatti, notably this one on Edith Wharton: ". . . in the evening with the drawbridge of her fortress pulled up and no fear of intrusions from the outer world. Then she could get rid of her offensive-defensive type of shyness that under adverse circumstances seemed to encase her like the scaly shield of a tortoise."

ANTOINE with long flowing wig, *right,* granite-ground voice, harmonica and guitar, flowered shirts and vinyl jacket, is the first protest singer to make people laugh. Because of his sadly cunning black eyes, his round Norman nose, his lip wart, he has been called everything from a Happening to a replica of Colbert, the finance minister of Louis XIV. In France, this engineer of twenty-two has, in six months, achieved the proportions of a *monument historique.* He writes and sings his own shock songs, jamming the Paris Olympia music hall, jamming traffic wherever he goes, topping disc charts and television specials. (This month he will be on television here.) Born Pierre Antoine Muraccioli in Madagascar and graduated from France's hardest engineering school, he chews out the bourgeois yé-yés, tears the skin off the social shine. Insolent, lucid, Antoine struck fame grinding out his famous "Elucubrations," his canons on politics, on war, on The Pill. He sings: "I received a letter from the President,/Asking me, 'Antoine, you're intelligent,/How can we enrich the country?'/I answer; 'Put The Pill on sale in Monoprix!' "

TONY KENT



PEOPLE ARE TALKING ABOUT...





PEOPLE ARE TALKING ABOUT . . . Prime Minister Harold Wilson cutting down on the swing of England and pushing for far more work from everyone. . . . The blather and the insults on the Joe Pyne radio show where the beloved leader smashes at his guests with a baling hook to the certain delight of his audiences and his patsies.

PEOPLE ARE TALKING ABOUT . . . The rock song "I Saw Her Again," sung by the Mamas and the Papas. . . . The new book *Assemblage, Environments, and Happenings,* by Allan Kaprow who explained in it: "Assemblage may be handled or walked around, while Environments must be walked into." . . . The movie *Fantastic Voyage,* a fascinating trip for science-fiction buffs who may be enthralled with the unique miniaturization of five people who are injected *into* the blood of a scientist and travel through his organs to the brain.

PEOPLE ARE TALKING ABOUT . . . The effective, good-looking, freshly conceived pavilion for the Saratoga Performing Arts Center, with its amphitheatre sunk into a natural bowl, open to the breezes: There Eugene Ormandy and the Philadelphia Orchestra have just finished their August season. . . . *A Man and a Woman,* a delicately wiry and beautiful French movie with an easy delight in love and the two sexes, directed, with masses of old but extraordinarily useful cinematic tricks that come off again, all by young Claude Lelouch. . . . The learned inanities, the profound clichés, the unanswered questions of the book *The American Male: A Penetrating Look at the Masculinity Crisis,* by Myron Brenton, one of whose major points is that men and women are all victims.

REDGRAVE AND ANTONIONI

PEOPLE ARE TALKING ABOUT . . . *The Blow-up.* Film set: London. Star: Vanessa Redgrave. Director: Michelangelo Antonioni. "She was playing the scene nude from the waist up with only a scarf knotted around her neck. Her now-dark hair was messy. She wasn't particularly modest. He sat behind the camera like a man about to commit suicide, moody, boring, depressive. When he spoke it was as though every word took his life's blood with it. She listened calmly as he directed her quietly, adjusting the camera angles before melting by osmosis into the nearest, darkest corner. She acted the scene of the girl whom David Hemmings caught in the park with his camera as she was setting up a man for a murder. She had come to the photographer's studio to seduce him into confiscating some film. There was no dialogue. Just quiet seduction."



PENN

PARIS
THE NEWS AS WE SEE IT

Paris is a heyday for women this season—the clothes are polished, provocative, lovable...and impeccably turned out. We have never been more vividly aware of the real meaning of couture and the wisdom and taste of France as a measure of fashion. The great Paris couturiers and dressmakers—with their supreme and affectionate attention to good workmanship and the excellence of their craftsmen—stimulate the impulse to perfection all over the world.

Width and length—note these words from this moment on.

New length for greatcoats: see it here, to the left, to the right—coats to mid-calf, hems striking six inches below the tops of tall boots....With these coats: lithe, correct little suits or snappy agile dresses grazing the kneebone....Attune your eye to this proportion; it may figure in your fashion horoscope this winter, may launch new ideas as the year turns.

Width and new largesse in the cut of the clothes: Wide and handsome topcoats with a fine generous swing of cloth falling cleanly from small feminine shoulders, not a nuance of bulk anywhere....Often in double-faced fabrics....In a fine dry Madras wool—beige with claret and navy and green—wide nine-tenths coats so crafty of cut a suit slips neatly underneath them. ...In steel-grey fleece with a deep pleat back and centre; "poacher's pockets" in front....Width in the hems of any number of dresses, day and evening; dresses that "evade" the body but reveal its line, a triumph of dressmaking....A largesse of furs all over Paris.

Wide capes and cape-backed coats with every inch of fabric beautifully controlled....Long capes—twelve inches off the floor—with dresses to the knee.

And with delicious perversity—some of the narrowest coats and dresses in years. Terrific!

The little dress with the whole world in its future: A killer-diller; the hemline tilts a mere two and a half inches to a point just below the left knee....Supple as a T-shirt...cut like a T-shirt, short-sleeved....Mostly crêpe now, this dress; bound to be seen any minute in jersey or fine wool...it's the dress of the year.

Colours rampant...or pale and fragile: Lacquer reds, clear and primary, or veering to poppy and all the geraniums; more than one flou little scarlet crêpe dress for after six....Violet surging through the days and nights....Tender pinks—adorable for a tailored crêpe dress slashed low at the neck to show a rouleau of multi-pink paillettes; long sleeves, more paillettes spilling over the wrists like cuffs....Silver, silver, silver—for everything but linings.

Walk all over Paris—walk anywhere—in marvellous new shoes: U-throats, U-toes flat to the ground; terrific in brown patent leather with heels stacked and squared...in luxurious square-seamed boots of black crocodile....Matte gold slippers for evening.

Paris by night—if the couture has its way—will be filled with women wearing beautifully made, covered-to-wrist-and-ankle evening dresses; dresses so discreet we suspect *diablerie* in every heart....Black velvet to the floor, sleeves close to the elbow, then flowing to a moyen-âge point tasselled with jet; a square cross of rubies at the throat....Brilliant pink silk with a small, long-sleeved Empire bodice paved with gems, enough gems to ransom a Crusader....Only the subtlest show of skin is In—raglan slashes at the shoulders to show a flicker of bareness; divine on a long white crêpe dress—great round diamanté buttons light up the point of each slit.

The special vitality of Paris—its wit and verve, its subtlety, precision—sends a clean pure stream of pleasure through these collections. The luxe is there...in the making, in every thread of fabric. You feel it. You know it.



DIOR'S LONG COATS

A new flash of silhouette: Little-bodiced coats
flowing to the middle of the calf.
Worn over little-jacketed suits to the top of the knee.
And tall, tall boots like soft suède gloves on the leg...
Anna, Lara, Natasha—all the romantic heroines
of the Russian poets come to life at Dior.
This page and far left: Grey Fournier
wool flannel, black braid, silver buttons.
Marshall Field; Neiman-Marcus; I. Magnin.
Near left: Black Moreau wool, belted.
Lord & Taylor; Marshall Field; I. Magnin.
Kislav gloves. All Paris pages: Carita coiffures.

PARIS

DIOR'S TILTED HEM

Don't miss this hem, left: it has three angles...one side
is up...one side is down...and it dips slightly
to a point at the back of one knee. It's the
new leg coquetry, all part of the most adorable
little dinner dress this season—simply a T-shirt extended,
in purple crêpe. Staron silk. At I. Magnin. Kislav gloves.
Dior's tilted hem again, right: same
divine T-shirt dress, in white crêpe, belted...same
message for the best legs
in the world. Staron silk. At I. Magnin.

PENN





PARIS



DIOR'S NANNY CAPE
OVER A TAILORED SUIT...
CARDIN'S SLEEVELESS COAT OVER
A LONG-SLEEVED DRESS

Dior's mid-calf nanny cape, knee-top suit, left:
fisher-collared brown herringbone tweed flowing over
its own belted suit—two lengths coming together
with a great sense of the leg beneath.
Jersey-lined cape, suit, and flat beret in Ebenezer Johnston
yellow-brown wool. All, at I. Magnin.
Kislav gloves. Buckskin nanny shoes.
Cardin's sleeveless jumper coat, sleeved bias-plaid
dress, right: a double-faced grey ratine coat that is cut
like a sleeveless dress and could be worn as one—
big back-flip collar, big round armholes,
and zippy fly-front, revealing the long sleeves
of the black-and-grey bias plaid dress beneath.
Coat and dress in Lesur ratine.
At Altman's. Cardin's black velvet dome.

PENN

PARIS



DIOR'S WIDE
SIDE-FASTENED COAT...
VENET'S NINE-TENTHS COATS, BACK-FASTENED

Dior—tenting out from small shoulders, above, wide wide wide at the hem—the side-fastened coat with a funnel collar, in grey wool fleece. Over a deeper grey wool dress, also wide-hemmed. Of Garigue fabric. Coat at Marshall Field; I. Magnin. Chinchilla head triangle. Charles Jourdan shoes. Venet's coats, wrapped to the back, opposite, nine-tenths length. The nearest, beige fleece, completely bias. back-wrapped like a surplice under a belt with a tortoiseshell buckle. Of Raimon double-faced wool and mohair; over a suit of brass-coloured wool. Farther right, a bright yellow coat, perfectly symmetrical, blind-fastened straight across and straight down the back. Of Lesur reversible wool; over a suit of wool and Orlon, patterned in blue and yellow. All at I. Magnin. Shoes by Roger Vivier.

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PARIS



SAINT LAURENT'S NINE-TENTHS

GERANIUM COAT...AND HIS

CHARMINGLY DISCREET BLACK VELVET DRESS

Saint Laurent's perfect little coat, left: straight, small geranium wool...ten brass buttons down the front ...four flap pockets buttoned in brass...plus a martingale in back, swung from brass rings. Worn four inches above the knee, with bottom-of-the-knee boots— Roger Vivier's shiny black Corfam ones with marvellous heels, 5-centimetres high. Coat, of Forneris wool, at Bonwit Teller; I. Magnin. Kislav gloves.

Dream dress, right: Saint Laurent's black velvet...covered to the wrists...covered to the ankles...slim as a willow. Only an ivory silk bow breaks the soft blackness. Nothing stops the velvet magic for a moment. Of Léonard velvet, at Joseph Horne; I. Magnin.

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PARIS

CARDIN'S BOUNCING FLOUNCES... AND

DIOR'S SHORT, SIDE-BUTTONED TAILOR'S TAB

Cardin's three wide flounces of black chiffon, left—each buoyed by net backing to give it float and bounce as it falls down the body. Strapless top with black satin binding and bow. Dress, in fabric by Veron, at Bonwit Teller. Earrings by Gripoix. Dior's tailor's tab, right: key neckline in this collection—like a Russian officer's uniform, side-buttoned and folded back on a dress of dark-green wool; straight funnel sleeves, widening hem. In Garigue wool. At Bonwit Teller; I. Magnin.

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PARIS



GRÈS—THE MIDWINTER COSTUME
IN THREE PROPORTIONS...
CHOMBERT'S 1909 GREATCOAT

Grès—grey opossum to mid-calf, opposite, over a thigh-length tunic dress of greige wool..., thigh-high boots of supplest greeny-beige suède. Under all, a complete leotard of big-stitch knitting, in beige wool. The lengths, the colours, marvellous together. Coat ties with a leather thong, has wool jersey lining. Costume and hat by Grès, tunic of Labbey fabric. Coat, I. Magnin. Boots by Roger Vivier.

Chombert—black-and-white skunk, right, white fox collar to the chin...white fox hem to the middle of the calf. Warm, wonderful way to go out on a winter evening—hermetically sealed in fur, with lovely soft black boots to the knee—like a great demimonde early in the century. Boots by Andrea.

PENN

DIOR'S LACE PERFECTION.

SAINT LAURENT'S "SMOKING"

Dior's black Calais ruffles, right—falling tier after tier, after tier—from a Pierrot ruff to a short wide hem... sleeves, like rows of little bells. Of Brivet lace, at I. Magnin. Saint Laurent's "smoking" for evening, far right, a delicious little whittling of thin black wool; narrow pants, nipped-in jacket... opening on the most immaculate ruffled shirt, blazing white. Marvellous with narrow Spanish-heeled boots, a long swing of shiny hair. Tailleur, in Dormeuil wool, at I. Magnin. Roger Vivier boots.



PARIS

PENN



A DISTASTE



AVEDON

BY VIRGIL

FOR MUSIC

Returning in 1940 from France, a country where music does not plague one, I brought with me no exasperation about it. Fourteen years later, when I resigned my post as music critic of the *New York Herald Tribune,* my toleration for music was still high, though I was beginning to sleep at concerts. Meanwhile I had watched an unprecedented expansion of high-standard work in the United States caused by the presence here in sizeable numbers of Europe's finest composers, performers, and pedagogues. And after 1945 I had noted the return of many to Europe and the rapid reestablishment there not only of the direct music life but also of a formidable publication and recording industry more than a match for ours in taste and power.

My column, since it came to an end in 1954, reported little of the modern-music war that went on throughout the Eisenhower decade. That war, fought between Europe and America for world control over music's advanced artistic positions, was won by Europe. Pierre Boulez, Karlheinz Stockhausen, and their aides now occupy lots of space in the world's press, ride high, make money, and instruct the young. John Cage and his associates enjoy honour at home and some in Asia; but they are virtually without influence in Europe, save on those leaders just mentioned, the ones who early picked up all their bright ideas and early seized there all the paying posts. These posts are mostly, I may add, in Germany, where state-supported radio establishments are rich and where music publishers are the world's best organized.

The 1960's in America have seen the financiers of real estate take over much of music's distribution through building on slum-clearance property shopping centres for the performing arts. These developments are subsidized by philanthropic foundations and blessed by government. Recording and radio observe them carefully. Indeed, on almost any of their boards one finds a pair of television executives. They move in pairs for mutual protection, being not yet trained in art-trustee diplomacy. So far, these boards are box-office minded and openly conventional in taste. The broadcasting-and-publishing cartels of Germany, though no less greedy than our business combines, are at least engaged in furthering the composing art and do not shy away from modern music, since they figure that sound investment in music's future can lie nowhere but in today's copyrights.

With music become in both Europe and America a power-establishment, with, in Asia, Japan's high music literacy a stimulus to massive consumption in both the native and the European styles, and with India, once musically the mother of us all, rapidly becoming, through All India Radio, a pander to ignorance in every style (not to mention what has been done toward destroying the Arab tradition through incessant broadcasts in the Middle East and North Africa of artifacts from Cairo's Tin Pan Alley), the standardization of music everywhere, even when this takes place at a high taste level, is accompanied by a forced consumption repulsive to any but the adolescent or the untrained ear.

The origins of forced consumption lie no doubt in Europe's history of colonization, though its application to domestic economy may well be America's offering. In any case, music consumers, all of them, are its victims today. And if many of these, especially among the young, the isolated, and the underprivileged, are happy victims, the more sophisticated consumers, including music's professionals, are beginning to protest the inundation.

I, myself, till I was twenty-five or -six, had a glutton's appetite for sound. After that, my need was more for giving out than taking in. So I went to concerts only for a reason—a work of mine, or of a colleague, or of a beloved worldwide living master. As a result of this almost dietetic intake, my engagement to review for the *New York Herald Tribune* found me at forty-four with mind unsaturated and my ear quite clean. And thanks to my bosses on the paper, who did not overload me, and to my continued functioning as a practical musician, which refreshed me, I did not go stale. In fact, I was a far more expert listener at the end than I had been when I started, fourteen years before.

All the same, I came to realize, once I had given up reviewing music, that I could not bear the stuff in any form. Moreover, observing my composer colleagues, I realized that they too were finding music unattractive. We know, of course, that virtuosos and conductors early dispense with going to one another's concerts. But privately they listen to recordings; they keep up. And in Europe composers can still be seen at musical occasions. In America, where the very air we breathe is oversaturated with processed auditory stimuli, the composer after forty, of a certainty by fifty, finds the whole music hoopla unacceptable.

He does not give up composing, for that is his defense against exaspera- (Continued on page 294)

VIRGIL THOMSON, *left,* shown listening, is shown full face two pages on. With admirable restraint he calls his new book *Virgil Thomson* by Virgil Thomson, and from it comes the excerpt above, part of his spirited memoirs to be published next month by Alfred A. Knopf, Inc. Famous as a composer, noted for his pointed, sometimes sarcastic, always knowledgeable music criticism, Virgil Thomson spent years on the *New York Herald Tribune,* became the country's most influential music critic. In this autobiography he continues his rôle of amused deflater of reputations. Now at seventy he is in the flush of his career. In May he received the Gold Medal, awarded every five years by the National Institute of Arts and Letters. This month he begins as Mellon Professor of Music at the Carnegie Institute of Technology, and while there will continue to compose his opera, based on the life of Lord Byron, and commissioned for the Metropolitan Opera Company by two foundations, the Koussevitzky and the Ford.

THOMSON

absorption, as can shepherding others through rehearsals of his work. But in middle age the music-producer is a poor consumer. And staying away from concerts, like fasting for the religious, can be a source of strength and serve good works.

The distaste for music of which I speak is not, however, merely a matter of age. It is a symptom sociologically observable almost everywhere but Tokyo and Buenos Aires, cities where forced consumption still is not abused and where musical appetite, in consequence, runs strong. Elsewhere, more and more at musical occasions one sees only music addicts, unhappily a growing group. For as the music of our time has become progressively intellectualized (thanks to the progeny of Schoenberg), it has alienated more and more the intellectuals.

From Wagner through Stravinsky the musical advance, like that of painting, was applauded, publicized, and financially supported by philosophers, men of letters, intellectual bankers, cultivated hostesses, people of fashion, and far-out royalty. Go to a concert today and look at the faces. Few belong to even the intellectual fringe. Nor do the overheard remarks express ideas, but rather conditionings. For they are a conditioned lot, responding to appreciation propaganda and to market studies; and they all look either vacant or preoccupied. Music can make them applaud or shout; but it never seems to lift them up, give joy.

I must admit, too, that if the audience for music seems unperceptive, especially as regards the music of our time, the performances of music that we hear (except for those dealing strictly with the new kinds) bear little resemblance to their publicity. The orchestras play off pitch, and the singers sing off pitch; no one bothers to blend, balance, or make a rhythm speak. The effort seems to be toward a driving effect or toward a luscious sound, toward something easily salable in any case. Harmonious musical discourse, as a concept, seems to have disappeared pretty much everywhere.

Were not the performances of my youth still less efficient? No and yes. The singers were far better trained, the violinists and piano soloists just as communicative. The orchestras were not nearly so good as they are now, man by man. But no group is any finer than its leader; and our leaders of today are no more sensitive to music than in their time were Nikisch, Mahler, Messager, and (in opera) Toscanini. Our players read faster, learn faster, save time and money; but every concert sounds like a rehearsal. How little the superior training of our symphony men counts for in the long run has been shown up many a time by Leopold Stokowski's lovely work with youth orchestras and Thomas Beecham's with the New York WPA. And all symphony men sound crude beside the devoted young who perform the difficult new music so delicately for Gunther Schuller or for Pierre Boulez.

With performances overblown, overadvertised, overpresent, and oversold, I often think that it would be a good idea for music writers to go underground. But I see no evidence of their doing so. (And I imagine that if there were a musical underground, I should know it.) The twelve-tone serial composers, after spending nearly half a century outside the Establishment, are now a pressure group achieving power; they will certainly not resign from it. Nor will the far-outs (percussive or electronic), whose training has ever been twelve-tonal and pressure-groupish. And just as certainly the pranksters, those charming rediscoverers of Dada, who make us laugh, will not deny themselves the public favour for which their jolly jokes have been conceived.

Truth is, there is no avant-garde today. Dada has won; all is convention, choose your own. What mostly gets chosen in any time is that which can be packed and shipped. And for everything that can be shipped there is a conditioned public, from the universities, where Cage and Boulez are gods, to those cities, all too common west and south, where Mozart and Brahms are still a rarity and Beethoven's Ninth Symphony has not yet been heard.

Have we entered perhaps an epoch like to that of Louis XV in France, when there were no unsuccessful artists, no persecuted poets, no exiled philosophers (save the rich and vastly publicized Voltaire in Switzerland), and when the intellectuals of Europe, no matter what their trade or discipline, made up a club that travelled, wrote letters, shared ideas, got one another jobs? This well may be our case. For with all governments (except the Vatican) and all the rich foundations going in for art, there is plenty of money around for everyone. In Europe, where the channels of art subsidy have been carved out by history, its formulas are not likely much to change. And there professionals—the poets, painters, and composers—are classically not only expenditure's recipients but also its advisers.

America's cultural enterprises—all but some state, all Catholic universities, and the public libraries—have for three centuries been managed by amateurs, usually members of the business community. This privilege will not soon be abrogated. Federal government, however, may well be tapped for money. And this will entail some intellectual control, such as the Smithsonian Institution exercises over a group of archival, historic, and scientific enterprises. Given the general excellence of our intellectual establishments, I have no fear for the ultimate result. But I do not think it realistic to dream romantically of poverty and persecution for the artist, of an underground, or of a permanent avant-garde.

The acceptance that we worked for from our youth began to take place in the middle thirties with the Works Progress Administration, and every President from Franklin Roosevelt through Lyndon Johnson has put weight behind it. Now we have it, the recognition of art and artists as national wealth. And if we still shall have to insist on our right, as artists, to guide national policies about art, we shall probably achieve influence sooner in the public sector than in that of corporate businesses like radio, television, and recording.

Of what, then, here and now, is music needful? A genius of the lyric stage, I say, a composer who will give stature to the operatic-and-poetic theatre. We also need a music magazine, an organ to keep the intellectuals informed and to win back their lost interest in us. For without their faith and backing, the musical theatre, like the concert world, is for the glory of its own money raisers and for addicts.

Disputes about aesthetics died with Dada. The next steps toward understanding music and toward protecting ourselves from being taste-manipulated lie in two directions, both of them intellectual. The more urgent of these is the establishment of a musical sociology—an investigation of who consumes what and how they come to do it, in other words, a clarification of music's varied rôles in our civilization, as well as in the economy. These studies are cardinal to a consumer industry, especially if Federal government and the tax-exempt foundations are to assume a more than superficial involvement.

The other field is comparative musicology. (Continued on page 345)

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A DISTASTE FOR



AVEDON

MUSIC

VIRTUOSOS OF boredom

At first encounter, masterpieces of this century are likely to fatigue the reader or spectator rather than to tempt him. Not that Joyce or Stein, Schoenberg or Varèse, Mondrian or Pollock ever *intended* to bore their publics. Even Kafka, with whom tedium is a spiritual substance, is never purposely uninteresting; the greyness of his narratives is lighted by distant cries and by subsurface jests. *The Castle, Finnegans Wake,* the *Cantos, Déserts,* are difficult works; but to confuse difficulty with tediousness, as is done by conservative critics, is merely to exalt a taste for the facile and the familiar. The audience of modern art might legitimately complain that its sensibilities have been ignored but not that it has been put upon.

Recently, however, an aesthetic of boredom has been gaining prestige in all the arts as the most advanced approach of the moment. Tedium has become a goal, either as an affirmatively calculated effect (as in compositions of John Cage or "underground" movies of interminable length and homemade awkwardness) or as the inevitable consequence of the deliberate elimination of all qualities likely to be attractive to the mind, the senses, or the imagination (as in the wave of "reductive" paintings and sculptures). Samuel Beckett, declares a critic, Leo Bersani, in the spring issue of *Partisan Review,* "has been developing in his novels more and more effective strategies designed to make us find them unbearable." His current canvases, announces a well-known painter, present "cold zones, mostly reduced to black and white, from which have been excluded, to the maximum possible degree, lyricism, humanity, and warmth of expression." Examples of similar intent can be multiplied each week from among new films, concerts, dance recitals, even lectures.

Art has always run the risk of boring some people, and all people under adverse psychological conditions—it was Poe's great contribution to criticism to point out that a reader's genuine poetic response was limited to a matter of minutes. What is distinctive of today's art is that boredom is no longer left to chance. The new works insist on their utter plainness. Today, it is the artist, not some hostile critic, who underlines the non-presence in the work of every insight, feeling, or association that might make it interesting.

One might confirm the boredom of concerts of a pair of reiterated sounds or of exhibitions of purged canvases to the extent of staying away from them, but the motives behind such works are thoroughly intriguing. In painting, "inexpressive" art arose as a reaction against the intensity of Abstract Expressionism, particularly its Action painting aspect. The emotional disengagement of the artist from his work was conveyed in the sleekness of Pop Art and of Optical painting, the machine-shop spirit of kinetic sculpture, the rationalized impersonality of various forms of geometric and colour-field abstraction. The deletion of one layer of individuality after another has, as is customary in art, followed a steady logical progression. Pop reflected the artist's environment in dead pan; Op proclaimed his affiliation with the laboratory; current shaped canvases and "primary structures" have brought his back to the wall of the 2+2=4 of space, "flat" and "deep." In accompanying movements the spectator has passed from the imaginative tension of Action painting, through the amused relaxation of Pop clichés, to the dazzle of Op, to, finally, the bafflement and boredom of paintings and sculptures denuded of sensibility.

As already indicated, however, the aesthetics of boredom extends over a far wider range than present developments in painting. Indeed, Abstract Expressionism has been a stubborn aberration in the drift in all the arts toward monotony, repetitiveness, and shedding of content. For years commentators have been proclaiming the continuous erosion that has been reducing to the vanishing point the mighty ego of the Romantics and of "inner-directed" man. With the ultimate neutralization of the self, any choice is futile and, as in the "chosiste" novels of Robbe-Grillet, human beings and events are alike mere extensions of *things.* The steady attrition of the qualities of man and nature, this view holds, determines both the direction of the arts and their meaning. Works closest to zero, or in Beckett's phrase the "endgame," are the most profound. In sum, the aesthetics of boredom and the quality-purged work of art are offshoots of the literature of alienation which has flooded Western civilization since World War II. Though its coolness appears as the antithesis of Existentialist anxiety, both have essentially the same source.

Action painting was an attempt to overcome the individual's loss of identity by concentrating on the act of creation and self-creation as the exclusive content of painting. It discarded recognizable subject matter, compositional harmony, and, on occasion, colour and drawing. It retranslated form and motif in order to make them serve the artist as the figure of contemporary man faced with anonymity. Affectless art begins with the negations of Action painting but, resigning itself to loss of identity, it denies the creative act, too, as a fraud and a self-deception.

Confronted by dance recitals consisting of random shufflings, sculpture exhibitions of toneless polyhedra, the audience experiences that combination of lassitude and impatience known as boredom. "How do we know," asks a writer in *Art News* about an Andy Warhol film, "anything was going on at all in *Blowjob?* All we saw was the image of a face, peculiarly blank." The point is not, as Allen Ginsberg is reported to have felt, to be stirred to enthusiasm by the artist's daring to be so empty. It is rather that the audience in being bored bears witness to the sober truth—that of the universal vacancy. Its ennui is a sign of

boredom is no longer left to chance
tedium has become a goal
machine-shop spirit
denuded of sensibility
lassitude
impatience

BY HAROLD ROSENBERG

philosophical profundity and of insight into the modern world.

Boredom is also an evidence of aesthetic virtue. It is proof that the artist has made no concession to popularity or success. In being bored the audience comes as close as possible to behaving as if it were not there. In the midst of America's hectic art boom the tiresome art work evokes the heroic days of modernism when art was created without thought of the spectator's response, and the artist was solitary and free. Andy Warhol does not ignore his audience but deprives it of peaceful enjoyment of its visual platitudes. With his genius for giving what one critic has called "a ratty look" not only to paintings but to the glamour-media of advertising art, the news photo, the comic strip, the film, the discothèque he is a veritable Leonardo of boredom.

Through its Puritanism, boring art is associated with "pure" art, in the sense of art that is self-contained, obeys its own laws, and exists solely in and for itself. "In painting of this persuasion," writes an art critic of *The New York Times*, hailing the significance of paintings "deduced" from the shape of the stretcher to which the canvas is attached, "the metaphorical element in art, or indeed all reference to anything that suggests the interpretation or transmutation of experience, is totally and cheerfully rejected, and a complete divorce is effected between the work of art and its commerce with the world of extra-artistic meaning." This rather cumbersome statement could describe the art for art's sake of the last century, except that for the concept of beauty there has been substituted the concept of the void. The virtuoso of boredom is a neo-aesthete who cares for nothing but art and strives for an art that cannot be cared for.

Collective boredom deliberately induced is a species of scandal. It is a way of committing a nuisance, an act of assault, albeit one in which the victim collaborates. Boring the audience is a device favoured by artists moved to revenge upon society, for example, on account of hardships suffered because of sexual peculiarities.

Also, art that is boring is almost invariably an art of double meanings, one (the blank) for the public, the other (winking references to friends, intimate incidents, shared opinions) for the family of insiders. This ambiguity is present regardless of the mode in which the work is executed—it is as characteristic of paintings of zones and stripes, which allude to concepts favoured by a faction of critics, as of Pop films acted by a cast of pals or a sculpture consisting of a table covered with after-breakfast items. The work is a masquerade that keeps the stranger at arm's length, yet prevents him from taking his leave by hinting at a significance that is never disclosed. Its impenetrable surface defeats him psychologically and humiliates him as a hopeless Philistine.

Behind this barrier the band of initiates, pampered by semi-initiates, romps happily in an atmosphere as relaxed as socks on the bathroom floor. By erecting a wall of incomprehension between those in the know and humanity at large, the boring painting or performance serves to strengthen the inner unity of the various ideological, sex, and taste groups that constitute the world of the arts.

The aesthetics of boredom are inconceivable without the enormous efflorescence of critical and interpretive writing in all the arts that has marked the cultural boom and the expansion of the universities since World War II. From the moment of its appearance, a painting, novel, or play is appropriated as an object of dissection by academically trained specialists with professional and intellectual interests of their own and equipped with a vocabulary increasingly more complex and self-sufficient. Several years ago, in a widely read article, Saul Bellow cried out against "deep readers" who refused to allow a work of literature to mean what it said—subsequent antagonism to *Herzog* came in large part from critics who found it too interesting to require their services.

To the critic the bareness of a work is an opportunity to display his powers of exegesis and to top other critics who might have given up the work as hopeless. In a recent instance, an art reviewer who had championed "minimal" art finally threw up her hands before the "literality, repetition, and boredom" of a sculpture exhibition of containers in rudimentary shapes; she was promptly challenged by another reviewer who expatiated for columns on the visual subtleties and depth of conception which she had missed in the objects in question. The ideal situation from the point of view of the new critics would be for works of art to vanish completely and for nothing to be left but the critical interpretation.

Today, no degree of dullness can safeguard a work against the determination of critics to find it fascinating. Even when boredom is the artist's explicitly stated objective, his intention will be frustrated by decorative inlays from the critical workshop. "It is . . . disconcerting," protests Bersani, "to read so many admiring, undaunted analyses of a significance for which Beckett . . . expresses only boredom and disgust. . . ." While Robbe-Grillet in a preface to one of his novels pleads with the reader to swallow the bald facts without interpretive dressing, "to see in it only the objects, actions, words, and events which are described, without attempting to give them either more or less meaning than in his own life, or his own death."

Nothing is boring to the specialist practicing his vocation. Under close scrutiny, an inch of skin or a page of the telephone book will yield wonders of accidental combination, alphabetic pattern, symbolic suggestion. Nor does boredom exist for the partisan or the promoter. The speeches of Stalin contained an infinity of wisdom for (Continued on page 328)



SLEEVED BLACK CRÊPE—
YOKED, FREE-FALLING

NEW YORK COLLECTIONS

PENN

THE NEW YORK COLLECTIONS: Black crêpe dress, *left*, that could make a season—easy, long-sleeved, falling beautifully from a high-yoked top. By Monte-Sano & Pruzan; Bianchini silk. K.J.L. earrings. Both at Saks Fifth Avenue. Dress, also at Neiman-Marcus. *Right:* Charming little cut-out in black—high in front, curving low in back; fullness pulled back with a bow. By Hannah Troy, in worsted crêpe (Ordelaine fabric). About $110. Lord & Taylor; Woodward & Lothrop; I. Magnin. K.J.L. earrings: Lord & Taylor. Gloves: Tréfousse. Hats by Anello for Emme.

UNSLEEVED BLACK WORSTED—BARED AND FULLER IN BACK

THE NEW YORK COLLECTIONS: A cowl, a flounce, *left*—the simplest little dinner dress imaginable in a high-voltage current of colour nothing can touch. Shannon Rodgers for Jerry Silverman; Jasco double-knit wool jersey. About $60. Hattie Carnegie earrings. Both: Miss Bergdorf of Bergdorf Goodman. Dress: Woodward & Lothrop; Rich's; I. Magnin. Bracelet: Sant Angelo for Vendôme. *Right:* About as hard to cut as a diamond and as beautiful—the perfect bias dress; this is it, swirling dove-grey crêpe. By Bill Blass for Maurice Rentner; Abraham silk. Kenneth Lane earrings. Both: Saks Fifth Avenue. Dress: Hutzler's; Dayton's; Gus Mayer. Kislav gloves. Schiaparelli stockings. The coiffures on these and the next eight pages are by Kenneth; the lipsticks too—delectable new talking point.

JERSEY FLOUNCE—
LIVE-WIRE PINK

PENN

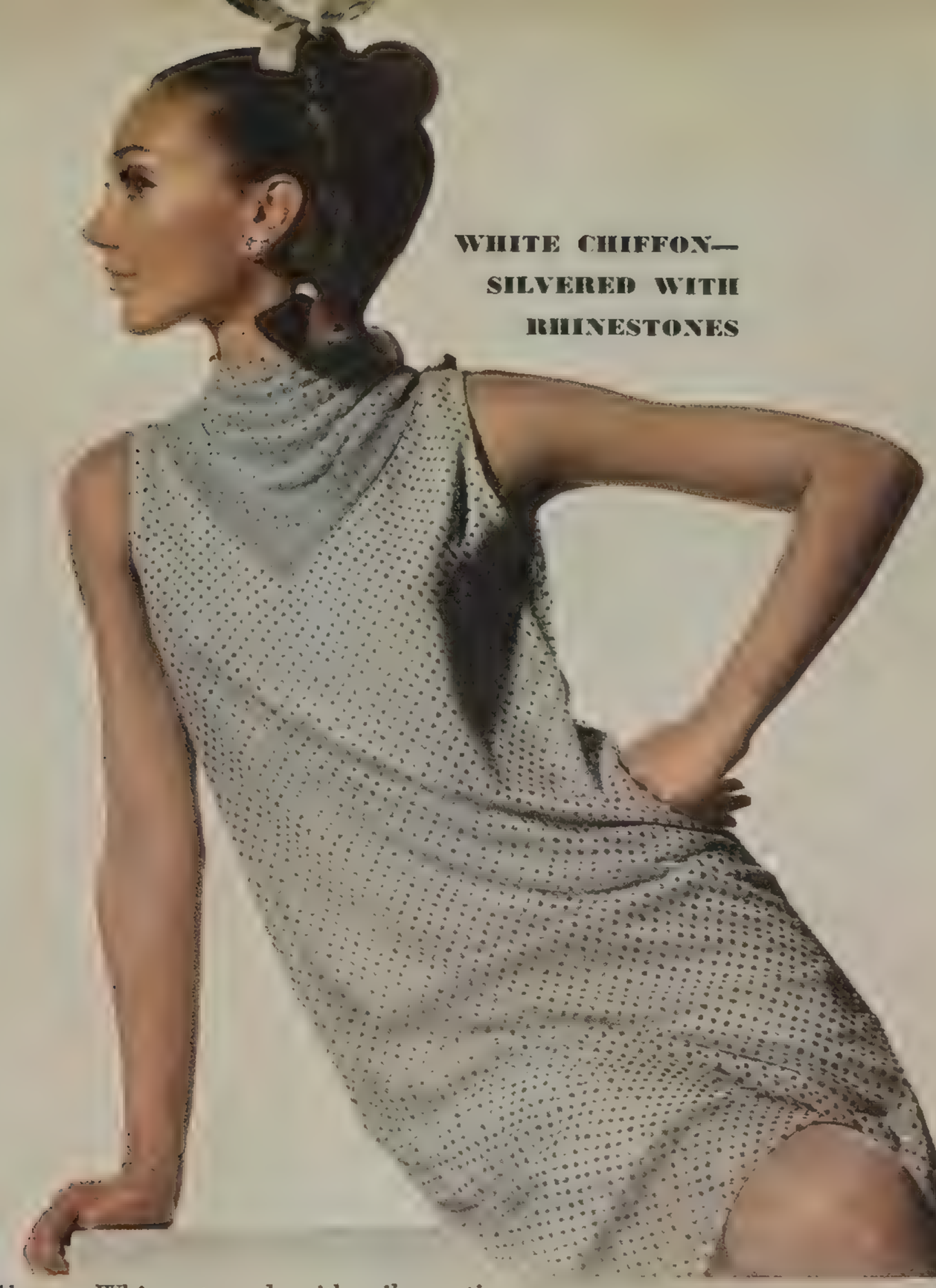
DOVE-GREY
CRÊPE—COWLED,
SWIRLED, ALL
ON THE BIAS

SERAGLIO PYJAMAS —BRILLIANT PLUMAGE GREEN

THE NEW YORK COLLECTIONS: In the emerald-green of a hummingbird's throat—dazzling plissé pyjamas, *far left,* jewelled at the neck, falling in luxurious pantaloons to jewelled ankles. By Oscar de la Renta for Jane Derby, in silk by Jeri. Lord & Taylor; Gidding-Jenny; Sakowitz; I. Magnin. Monet jewellery. Jewelled silver sandals by Andrew Geller. Solar stockings at Lord & Taylor. *Right:* Magnificent, tent-like burnoose of heavy sand-beige and white crêpe, enveloping all from throat to ankle . . . beautiful in motion. By Bill Blass for Maurice Rentner, of Abraham silk crêpe. K.J.L. earrings. Both: Bonwit Teller. Dress, also at Julius Garfinckel; L. S. Ayres; Neiman-Marcus.

THE GREAT BURNOOSE—SAND BEIGE, WHITE

PENN



WHITE CHIFFON—
SILVERED WITH
RHINESTONES

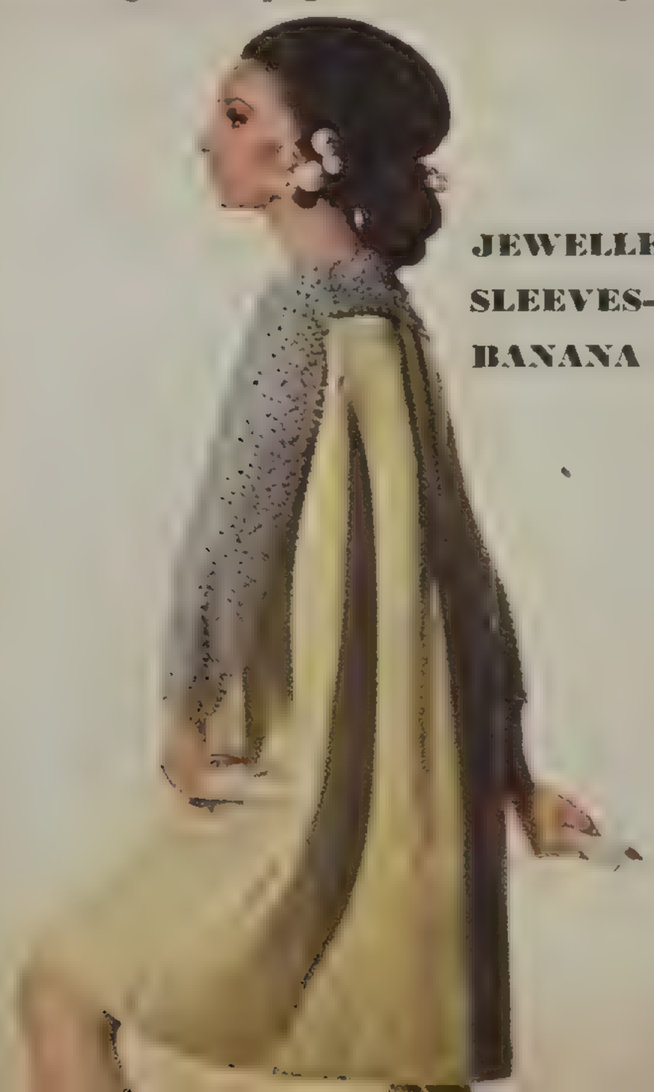


SILVERY
STRIPES—
GLITTER
ON WHITE

THE NEW YORK COLLECTIONS: Asymmetric sweep of chrome yellow, *right*—one arm covered, one knee bared. By Chester Weinberg of rayon crêpe (Abraham fabric). About $160. Hanes seamless stockings. Apex Art earrings. All, at Bonwit Teller. Dress, also Harzfeld's; I. Magnin. Customcraft shoes. *Above:* Glittery silver stripes on a white dress, yoked and sleeved in silver. By Larry Aldrich; beaded white crêpe of Acele acetate and rayon (William Rose fabric). Hanes stockings. Jack Gilbert earrings. All: Bergdorf Goodman. Dress, also Hudson's. *Above:* White starred with silver—tiny rhinestones over white silk chiffon. By Jobère; about $190. Eisenberg earrings. Both, Bergdorf Goodman. Dress, also Bramson. *Right:* Silver sparkles on a white lace shirt-smock, full and blowy over nude crêpe. By Teal Traina, at Bonwit Teller; Neusteters. Cadoro jewellery. Belle-Sharmeer stockings. *Below:* Silver-jewelled sleeves and yoke on banana silk satin. By Mollie Parnis. Bonwit Teller; Neiman-Marcus. Mimi di N earrings. Both pages: Viola Weinberger gloves.



WHITE LACE
SHIRT-SMOCK—
SPARKLES OF SILVER



JEWELLED
SLEEVES—
BANANA SATIN

PENN



CHROME YELLOW—
ASYMMETRIC
SWEEP OF HEM



WHITE-SHIRT DINNER DRESS IN WOOL GABARDINE, DIAMANTÉ BUTTONS

THE NEW YORK COLLECTIONS: This is the dinner hour of the white shirtdress, *left,* all covered up and loosed straight to the knee in wool gabardine with diamanté buttons. By Nat Kaplan, of Forstmann fabric, loomed in America. About $90. Bergdorf Goodman; Julius Garfinckel; Hudson's; I. Magnin. K.J.L. earrings: Bonwit Teller. *Right:* Chrome wool jersey, long as night, flowing over the body from a high elliptical yoke. A wool mark dress by Teal Traina, in Staron fabric. About $160. Hattie Carnegie bracelet. Both: Lord & Taylor. Dress: Burdine's; Gidding-Jenny; Joske's Houston. Apex Art earrings: Bloomingdale's.

CHROME SPILL:
CURVED YOKE,
WOOL JERSEY





SHORT WHITE LACE SHIRTDRESS— RUFFLED LACE CUFFS

THE NEW YORK COLLECTIONS: Bright-sky evening coat, *left:* long, slender, with the cool beauty of a Ming porcelain. Jewel-buttoned over a beige-and-blue brocade dress. A wool mark coat by Abe Schrader, of double-woven wool by Worumbo. Costume about $215, at Altman's; Julius Garfinckel; Joseph Magnin. Earrings: Trifari. Shalimar gloves. *Above:* New charmer for little evenings—the white lace shirtdress; long sleeves, ruffly cuffs, jewelled buttons. By Pattullo-Jo Copeland; delivery Oct. 10. Hanes seamless stockings. Both, Bergdorf Goodman. Dress, also Harzfeld's. Shalimar gloves. Majorica necklace: Lord & Taylor. *Right:* Asymmetric neckline, jet-beaded on white—swirled around a soft-falling dress of wool crêpe. By Malcolm Starr. About $145. Richelieu earrings. Both, Altman's. Dress, also Hudson's; Jordan Marsh, Florida; Joseph Magnin. Shalimar gloves. Schiaparelli stockings.

THE LONG EVENING COAT— STRONG SKY-BLUE WOOL, JEWELLED BUTTONS

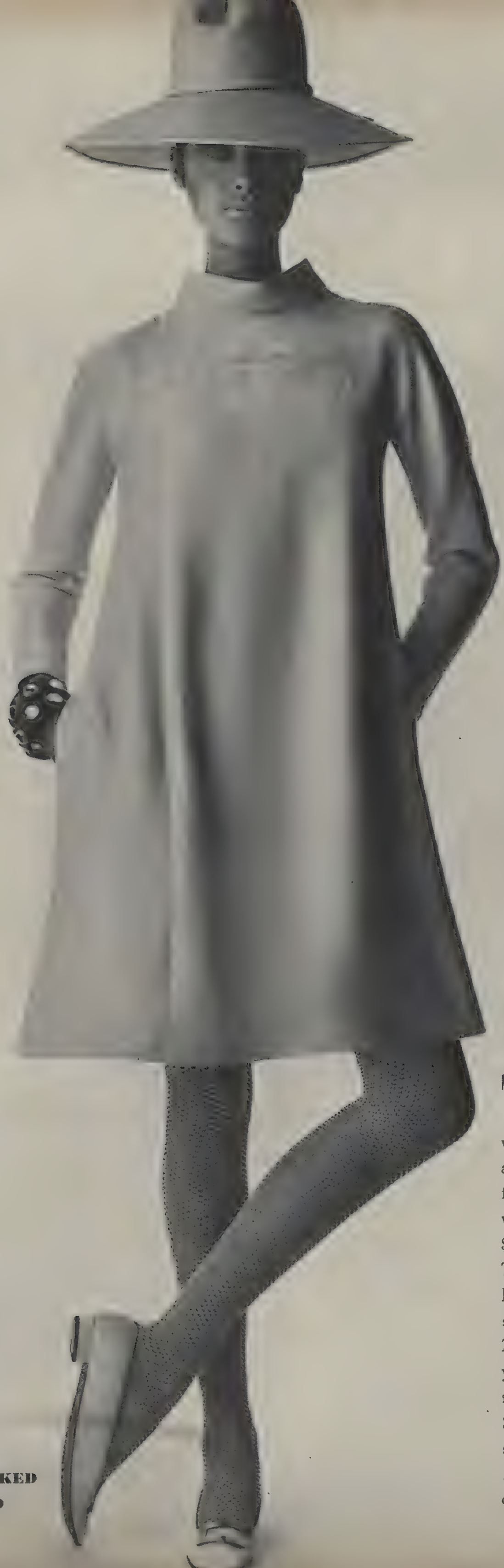
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ASYMMETRIC YOKE—
JET-BEADED,
ON WHITE WOOL



THE FLOAT—
LONG-SLEEVED
GREIGE JERSEY

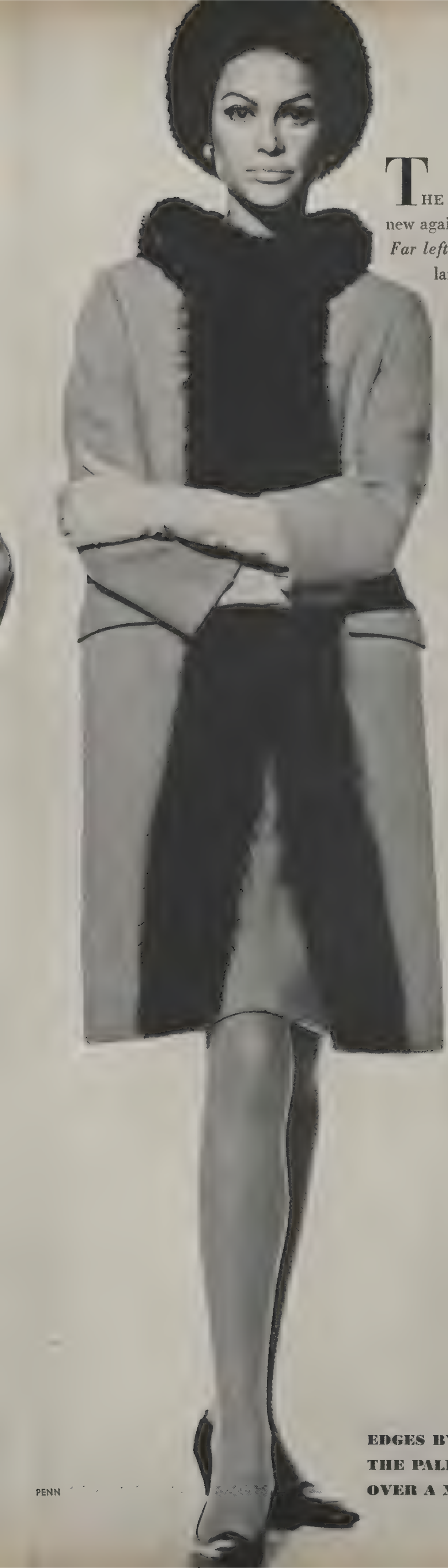


**THE FLOAT—
COLLARED, YOKED
WHITE TWEED**

THE NEW YORK COLLECTIONS: It floats—that's the whole drift of the little dress now. More sleeve, more action, *opposite*, in greige wool jersey floating right out from under small armholes to a wide and easy hem. A wool mark dress, by B. H. Wragge, of Jasco fabric; about $125. White velours hat by Mr. John. Both at Bonwit Teller. Dress, also at Julius Garfinckel; Rich's; I. Magnin. Earrings by Sant Angelo for Vendôme. Christian Dior stockings, at Lord & Taylor. Shoes by Herbert Levine. *This page:* White tweed set afloat from a cuff-collared yoke and drifting down to the hem in fluted folds. A wool mark dress, by B. H. Wragge; worsted tweed by Gabbe-Salm of Hanora. About $110. At Bonwit Teller; Hudson's; Gus Mayer; Neiman-Marcus. Castlecliff bracelet: Bloomingdale's. Roman Stripe stockings. Halston hat to order. Both at Bergdorf Goodman. Shoes by Golo.

IVORY-WHITE COAT—
BEIGE LAMB
COLLAR AND CAP

PERSIAN LAMB—
FUR-COLLARED
SUIT, FUR HAT



THE NEW YORK COLLECTIONS: The fur-trimmed idea—new again on pale wools, worn with a fur or fur-banded hat. *Far left:* An off-white wool coat collared in beige Persian lamb, with a matching off-white dress. By Seymour Fox, of Anglo wool. At Saks Fifth Avenue; Gus Mayer. Lilly Daché matching fur-trimmed hat. Scarf by Echo. Stockings by Christian Dior. *Centre left:* Beige suit with a long double-breasted jacket, notched collar of deeper beige Persian lamb. By Monarch, of Anglo's frosted covert wool; about $210. Hanes seamless stockings. Both: Bloomingdale's. Suit: Hutzler's; Neusteters. Emme hat. Echo scarf. Kislav gloves. Golo shoes. *Near left:* Taffy-beige wool coat, deep brown fisher ringing the neck, banding the front. Matching beige dress. By Ben Zuckerman. Ciner earrings. Crescendoe-Superb gloves. All at Bonwit Teller. Dress and coat: Montaldo's; I. Magnin. Fisher dome hat by Halston, to order at Bergdorf Goodman. Hanes seamless stockings. The shoes, by Herbert Levine. *Right:* Palest pistachio-green coat with collar and cuffs of white mink. Matching green dress. By Ben Zuckerman, of wool twill. Trifari earrings. All at Saks Fifth Avenue. Coat and dress: Dayton's; Neiman-Marcus. Miss Alice white mink beret. Schiaparelli stockings. The shoes, by Delman.

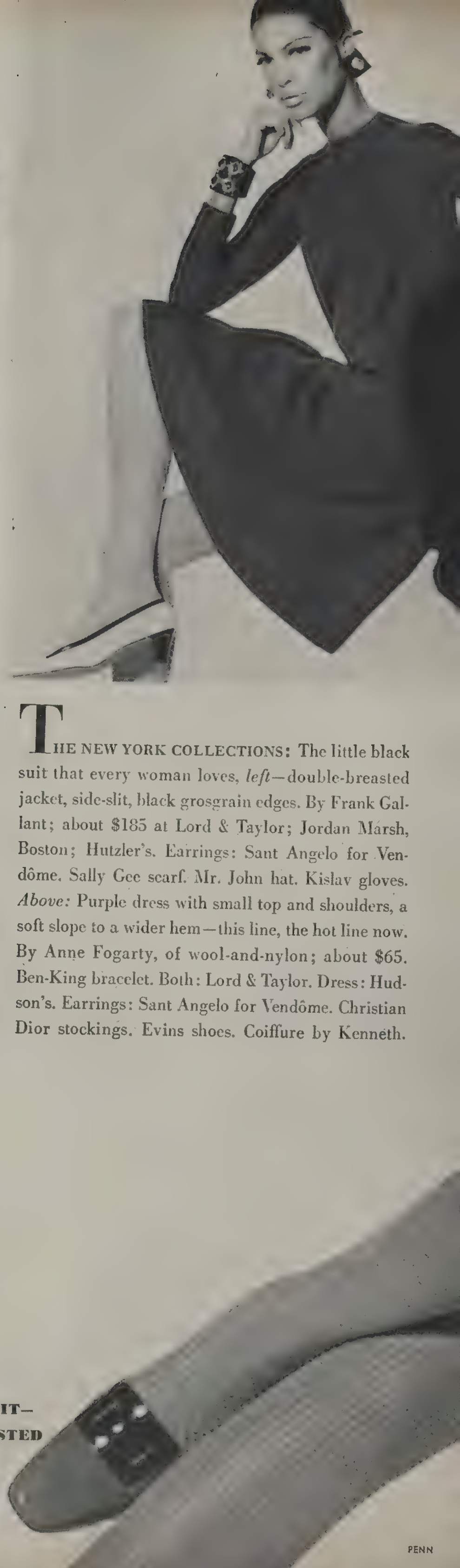


**EDGES BY FISHER—
THE PALE WOOL COAT
OVER A MATCHING DRESS**

**PALEST GREEN
COAT AND DRESS—
WHITENED BY MINK**

PENN





THE NEW YORK COLLECTIONS: The little black suit that every woman loves, *left*—double-breasted jacket, side-slit, black grosgrain edges. By Frank Gallant; about $185 at Lord & Taylor; Jordan Marsh, Boston; Hutzler's. Earrings: Sant Angelo for Vendôme. Sally Gee scarf. Mr. John hat. Kislav gloves. *Above:* Purple dress with small top and shoulders, a soft slope to a wider hem—this line, the hot line now. By Anne Fogarty, of wool-and-nylon; about $65. Ben-King bracelet. Both: Lord & Taylor. Dress: Hudson's. Earrings: Sant Angelo for Vendôme. Christian Dior stockings. Evins shoes. Coiffure by Kenneth.

**THE BLACK SUIT—
DOUBLE-BREASTED
JACKET,
GROSGRAIN
EDGES**

PENN

**THE PURPLE FLOAT—
LONG SLEEVES,
WIDE HEM**

Right: Three-piece turnout—coat of camel-tan, with a collar, cuffs, and lining of camel and black checks. Over a narrow checked top, camel skirt. By Henry Friedricks for Brittany, in Anglo double-faced fabric; a wool mark costume. At Lord & Taylor; L. L. Berger; Julius Garfinckel. Lilly Daché hat. K. J. L. earrings. Roman Stripe lacy stockings. Shoes by Golo. *Below right:* White Life Savers on black for the coat and skirt, yellow blouse. By Donald Brooks; coat and skirt of Orlon-and-wool (Litex fabric); blouse of Dacron-and-wool. Lord & Taylor; Joseph Magnin. Earrings by Sant Angelo for Vendôme. Sally Gee scarf.

**COAT OVER TOP
AND SKIRT—
CAMEL WITH
CHECKS AROUND**

**COAT OVER
BLOUSE AN
SKIRT—
PATTERNED
WOOL**



**NARROW COAT—
DOUBLE-BREASTED
WITH GILT BUTTONS**

THE NEW YORK COLLECTIONS: Strict, straight, a tailor's triumph—a coat of sand-beige double-woven worsted, *left,* with high revers, narrow rounded shoulders, a welt-seam cutting across for a high-waisted look. Double row of gilt buttons. A wool mark coat by Frechtel, of Anglo fabric. Scarf by Echo. Both at Lord & Taylor. Coat, also at Marshall Field; Dayton's; I. Magnin. Marvella earrings. Lilly Daché hat of brown kidskin. *Right:* Narrow with a new streak of softness, a dress of rose-red wool tweed with brief sleeves, a side-closed fold with buttons going down one side. By Oscar de la Renta for Jane Derby, of Ordelaine fabric; about $125. Earrings by Jack Gilbert. Bracelets by De Nicola. All at Saks Fifth Avenue. Dress, also at Hutzler's; Halle Bros.; Sakowitz. The coiffure by Kenneth.



ROSE-RED TWEED—
FOLDED TO SIDE BUTTONS



THE NEW YORK COLLECTIONS: Three really good-looking pants suits with three lengths of coat, all turned out in navy blue. Top tailoring, perfect proportion, *left:* straight white pants with a bright navy-blue jacket shaped like a small guardsman's coat—back pleat, brass-buttoned back belt; fly front. By Originala, of Anglo wool loomed in America. At Bonwit Teller; De Jong's; Frost Bros. Pearly grey earrings, Trifari. *Near right:* Double-breasted with gilt buttons—a trig little jacket plus narrow pants, turned out in navy-blue. By Oscar de la Renta for Jane Derby; Lesur wool. Golo pumps. All: Lord & Taylor. Suit: Montaldo's. American Astral gloves: Bloomingdale's. Danskin tights.

Far right: New length of coat for the pants tailleur—lightly shaped above-the-knee coat in navy Melton cloth with a Zhivago collar of black Persian lamb; worn, here, over straight navy hip pants and a navy ribbed turtle-neck. Coat by Luba for Elite. Junior sizes. About $145. At Bloomingdale's; Woodward & Lothrop. Castlecliff earrings. Gloves by Aris. Prestige stockings. Burgundy patent leather pumps by Golo. Coiffures by Kenneth.

NAVY AND WHITE—
THE PANTS TAILLEUR
WITH A BACK-BELTED COAT



NAVY AND GILT BUTTONS—
THE PANTS TAILLEUR WITH A
DOUBLE-BREASTED JACKET

NAVY AND BLACK PERSIAN LAMB—
THE PANTS TAILLEUR WITH A
LONGER, FUR-COLLARED COAT

PENN

VOGUE'S OWN BOUTIQUE

OF SUGGESTIONS, FINDS, AND OBSERVATIONS

Shoe boutiqueing: "New" shoe is square toe, soft bow; a brass-buckled boot.





JACK ROBINSON

"Everybody in the place looks like Bob Dylan." And any time from 8:00 P.M. to 1:00 A.M. "Max's Kansas City" is the groovey scene of New York City. It's the gathering of the clan—the long-haired, moustachioed boys; the long-haired, mini-skirted girls—the artists, the writers, the models, the photographers, the movers and doers—the neatly beat—that pack the place . . . play the best jukebox in the city. Maybe it's the nth of pop—that a restaurant looking like 100% Ammurican motel—intending only to be a good steak house serving a luncheon trade in a business district (Park Avenue South and 17th Street)—should become *it*, at night. The food is excellent, and cheap ($2.95 for Max's Kansas City steak, superb). But hurry, if you want to catch the scene, authentic. Already the just-plain-vanilla people are discovering Max's. . . .

Two of the super-est looks in the shoe boutiques (above)—perfection silk slipper, greigy-beigy in colour, delicately tapered to a square toe, decorated with a twist of a silken bow; $45. Mme. Daunou, 43 E. 57th St. . . . THE boot for the pants tailleur—glossed calf to the ankle, clanked with a buckle. By Golo; $19. Splendiferous, 1312 Third Ave. . . .







JACK ROBINSON

Lauren Hutton gets pretty kicky when it comes to shoes—She likes to finish off her fishnets with zippy bits of prettiness. So, one fine day, wearing her newest Betsey Johnson plaid mini-skirt tog (from Paraphernalia), she set out shoe boutiqueing. First stop (top, left), Paraphernalia, of course. Nicest new slippers there—comfy as an old shoe—Moya Bowler's wavy print of icy blue and green, on suède. $24. Paraphernalia, 795 Madison Ave. . . . Clip, clip, to Bloomingdale's downstairs store (above, left) and a careful, calculated look at *their* newest buckle shoe—brass filigree disk on mocha kid. $17. Decision: "Positively, yes!" . . . Skip, skip to Pappagallo, 11 East 54th Street, where the flower-painted floor just has to be stretched out on—like a field filled with daisies; the shoes, boop-sy—creamy kid iced with white. $17. . . .

All the luxe of the haute couture boutique—and right where it should be.

. . . On the second floor of Bergdorf Goodman. In fact that's what it's called—"The Boutique on the Second Floor." Plain, simple name. Nothing plain, puritanical, or simple about the newest, most beautiful addition to all the lovely Bergdorf vignettes. First of all it's such a pampered *atmosphere* . . . pale pigskin leather thrown over circular tables, made into pasha-sized pillows (to display, say—one beautiful gem?); dark polished wood; smoky taupe glass; tables of marvellous, thick polished chrome; deep comfortable, butter-coloured soft leather chairs to sink into . . . always that beautiful view of the Plaza through the French windows . . . there's got to be a hidden but insistent scent, heady, evocative of sable . . . Russian Imperial cigarettes . . . smouldering something. . . . Now! about what's to buy. A small collection of very special clothes designed by Bergdorf's Halston. Everyone knows his hand with a hat, now is the time to see how he shapes, constructs, architects a dress, a snow- or country-suit, a raincoat, an evening dress. Halston has a lot to do with this boutique—lots of his sure, bravura feeling everywhere—in the things to buy, the décor . . . and it's no accident that the boutique melds into his haut chapeau domain. . . . Then there are glorious Partos fur fantasies—little fur feet of champagne-coloured curly lamb attached to waist-high leggings. To wear with a knock-about matching reefer. . . . And from Paris, special designs from Givenchy, Venet. . . . Then there are the extravagant palazzo pyjamas, objects, jewellery collected from all over the world. . . . It's all such *lovely* luxury. . . .





MANNING

Rome: Why does Principessa Pignatelli have such witty hair? Because she's an Alba and Francesca fan, that's why (left). And there are a lot of them in Rome. These two good-looking, sympathique sisters, presiding over their vast salon on the Via Condotti—are the ones putting the finishing spark on Roman fashion right now. What they can whip up with a head of hair, a couple of hairpieces, and five minutes! This day it was turning Principessa Pignatelli's tawny locks into a double drift of clouds. . . . Another time, it's all hair to the sides, waving like a Pekingese, ears up. . . .

More on next page

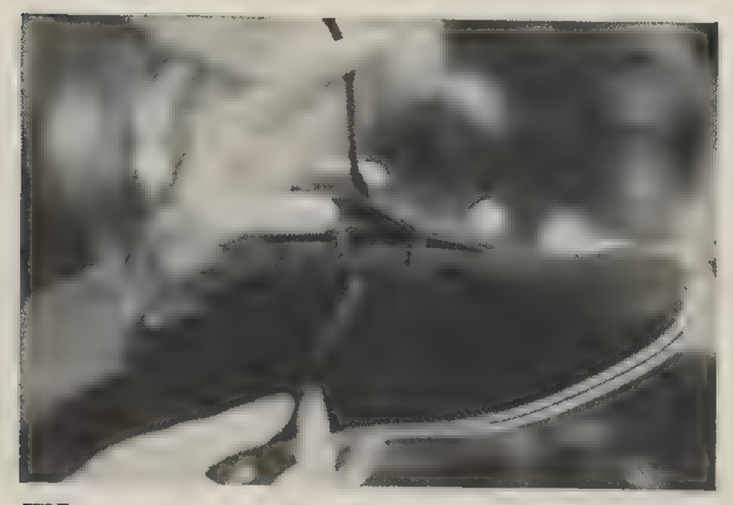
VOGUE'S OWN BOUTIQUE *Continued*



JACK ROBINSON

Susan Burden understands shoes that were made for walking . . . chic ones that is. And it's worth a walk around the groovey boutiques to find them. . . . At Splendiferous, 1312 Third Avenue (above left and centre), Susan found a real find—the town or country Oxford, honed, polished, leather-brown kid, supple as a glove, built as sturdily as a man's lounge shoe . . . one of Evelyn Schless's special designs for Splendiferous; $35. . . . Then big strides to way downtown, to Capezio's newest outpost off Eighth Street (177 Macdougal St.). You can find Capezio shoes all over the city, of course, but there's something kind of special about going to their very own shop—it's such a nice, casual scene—the customers; mini-skirted salesgirls; jeans-clad, bearded salesmen; the living-room look—it's the real boutique "feel." . . . Susan decided it wouldn't be winter without a pair of the giraffe leotards and matching stencilled calf "grandpa" slippers (above, right) that Capezio designed for Rudi Gernreich's collection; $42. . . . Zip to Lord & Taylor; into the little wedge of their shoe world they call the Europa Boutique. It was here that Susan began to be hit with the message of the good 1966 autumn shoe—the toe must be somewhat squared; the heel like a crisp wafer; the throat clumped with a buckle or bow. Lord & Taylor has tons of examples, each a little bit different, a different twist to the buckle, a stripe to the bow . . . in such colours as bitter brown, flag blue, taupe, soft Burgundy; suède, calf. . . . Prices around $35 to $40. . . .

Aahh—a few lovely, lingering moments at Fiorentina, 789 Madison Avenue. The *shoes* . . . ooh! Maybe the most luxurious of all—the gorgeous black alligator slippers, so beautifully built—the straight rim around the heel, the throat clasped with a buckle, rhinestone-pavéed, tortoise-enamelled. To order. . . . ***More thoughts on shoes . . .*** To Aliata, 665 Madison Avenue, where Madame Hélène Arpels sells all those sparkling foot pretties she has designed in Italy—like the shiny plastic boots (mocha, fir green, lacquer black) that fit the leg like a rubber glove, fasten with the important-looking zipper spiralling around the leg from heel to practically knee—undoing the boot is sort of like opening the anchovy tin. Boots, like everything here, start at $50. . . . ***Bitter chocolate*** is the big colour in a lot of the store boutiques. . . . Stern's is a-trod with it . . . winter sandals: rounded squared toes of reverse calf—straps of polished kid, glistening wooden heel; $28. . . . Glossy patent double-strap sandal; $26. Stern Bros., 41 West 42nd Street.

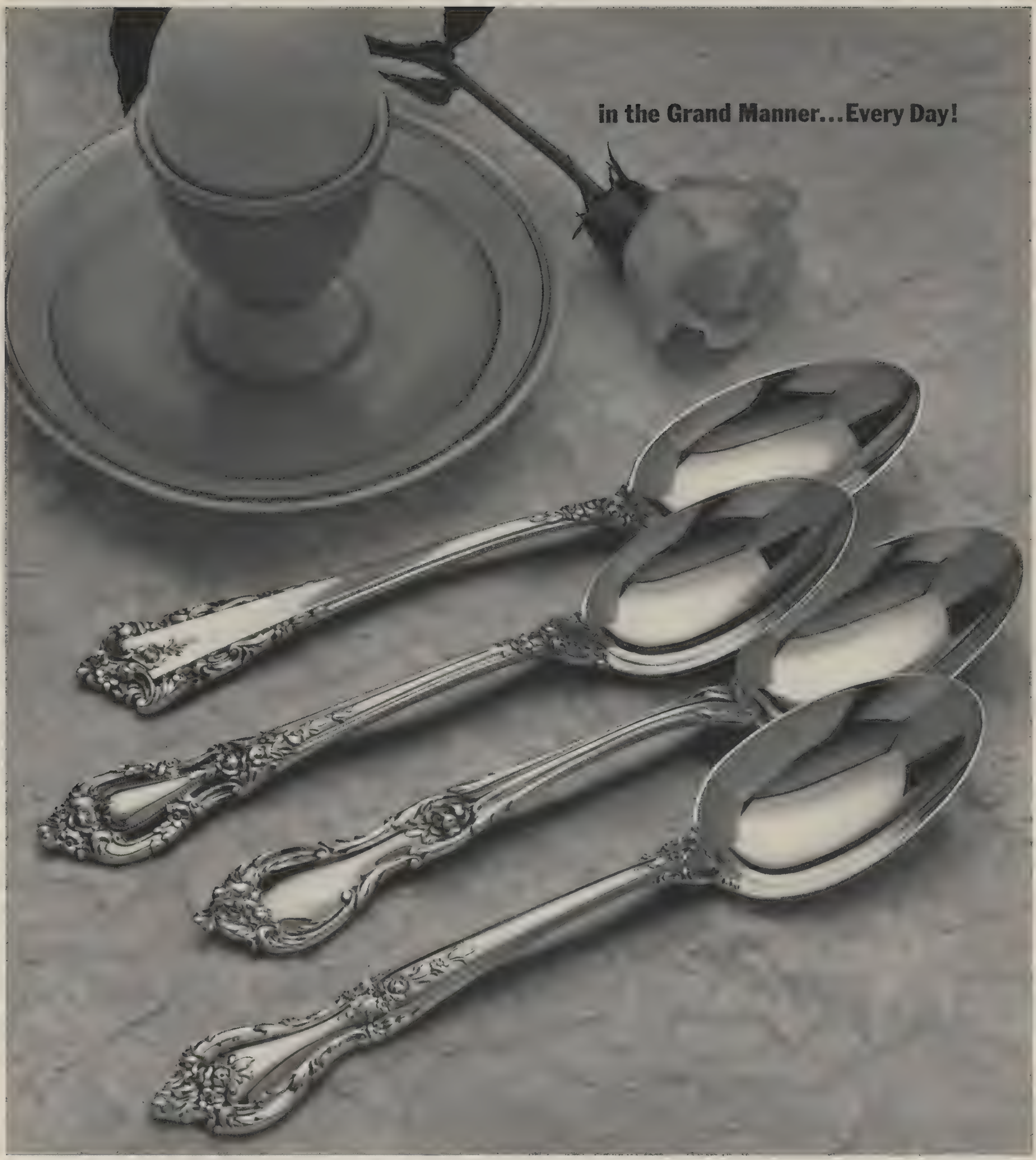


The country shoe. Great ones in mocha-brown reverse calf, banana suède—the kind of soft but sturdy little boots that snuggle to the ankle, have waterproofed, wafer-thin soles that complete the country pants tailleur. . . . Around $14. Capezio, 177 Macdougal Street. . . .

Why don't you open a boutique? All it took was the idea, an empty store-front in need of paint, some strong ideas, a lot of talent—and Sibby Lynch (right), Ned York (seated), and David Aiken were in business. What they're selling—mind you, the mean age of the group is nineteen—are self-constructed paintings, sculptures, mobiles, jewellery. . . . All of this taking place in Stonington, Connecticut (corner of Pearl and Water). . . . What started as a summer venture—or adventure, considering that the principals must all get back to school—is continuing. . . .

ROLLIE MCKENNA





Top to bottom: RONDELAY, ELOQUENCE, ALEXANDRA and the New DELACOURT

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A Second Fame: Good Food

ALEXANDRE

By Ninette Lyon

EDITOR'S NOTE: The first fame of Alexandre is as the world's most celebrated European hairdresser, whose first book, *Sous le Casque d'Alexandre,* will be published this fall by Laffont in Paris. Exuberantly French, an unflagging worker and inventor who digs in history for ideas, Alexandre designs the hair of mannequins for most of the important Paris Collections, for royal brides, and for such movie stars as Elizabeth Taylor and Richard Burton in their new movie, *The Taming of the Shrew.*

In Paris, Alexandre's Second Empire place for women is hung with Cocteau drawings, and so high-keyed and joyous that going there, someone said, "is a glorious circus with famous faces under the dryers." Among the hundred thousand women magnetized every year toward Alexandre's are five queens, forty princesses, and the wives of ten presidents.

Away from his network of European salons, at the country mill where he spends the weekends with his wife and two children, Alexandre said, "Everyone thinks I am a *mangeur de femmes.* It is not true, I do not eat women, I merely adore them."

—•—

Boulevard Lannes in Paris. A vast apartment, decorated by Jansen. It was early and Alexandre had just finished his breakfast. He was courteous and pleasant and a little shy. The faint accent lurking in his soft voice left no doubt about his Mediterranean origins. We sat down on long, handsome banquettes and forthwith launched into a verbal food fest.

"You're from the Midi, so you were brought up on whiffs of garlic and saffron. . . . Do you enjoy food?"

"Yes. I was born in the village of St. Tropez. I say 'village' because back in 1922 it hadn't been discovered yet. A few painters had been drawn down by the beautiful countryside. But the port didn't exist as it is today; there were just fishing boats.

"I was born down by the wharf. In my family, the men were either soldiers or farmers. My mother kept a grocery store and she had no time to take care of me. The family sold the business when I was four because they were forever afraid I was going to drown. . . . That changed my life, I believe. If my mother had kept the store, I would have stayed with my parents, with the family, and become who knows what—a restaurant man, maybe, because that's what they did afterward."

"In St. Tropez?"

"No, no. . . . They moved to another town. Near St. Raphaël."

"What was the food in your home like at that period in your life?"

"Marvellous! When it comes to food, there've been two extraordinary women in my life: my mother and my grandmother. Down there, it's all Provençal cooking. Let's not talk about *bouillabaisse,* that's a national dish. But there's *ratatouille,* and something that's terribly important to go with fish on Fridays during the winter, which is *aillo-li.* Then there's stockfish, a very dry cod that you prepare with black olives, and stew with dumplings. . . . But my mother and my grandmother had a tradition: Every dish had its own day, and it used to turn up automatically, automatically."

"How wonderfully simple."

"The wonderful part about it was that there were summer dishes and winter dishes. For example, stuffed vegetables. When the weather started to turn warm, my grandmother stuffed eggplant, onion, squash, tomatoes, and so on and so on. . . . She used to cook magnificently, and loved doing it. We had help,

(Continued on page 326)

STARLITE
by
Celebrity



The Starlite Pin is one of many glorious styles from the Fabulous Celebrity "66" Collection. The Collection may be viewed in the Living Rooms of fine homes throughout the nation this fall, with living commentary and display by a Celebrity Fashion Show Director. To learn how you may attend. . . . Write Joan Franklin—Fashion Editor.

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A second fame

(Continued from page 324)

of course, but my grandfather was a great gourmet and he wanted everything prepared by my grandmother's own hands. You know what tradition is like in the old families in that part of the country: The men are tyrants."

"Did the men in your family cook?"

"No. Not at all at all at all. Never."

"What is your first memory of food?"

"The grape harvests. In those days, you know, a harvest was like a reunion. Relatives and neighbours came to help pick the grapes, and one village, even, would give a hand to another. Each day was a fantastic gastronomic feast. Onion omelettes, for example, were tremendous favourites during the grape harvest; tomato and cheese omelettes, too. They would prepare huge platters of rabbit, and chicken with tomatoes or olives, and lots of pastries. Those great meals, when we were sometimes fifty, sixty at table, were, I think, my first big memories of food. And on the last day of the harvest, we went all out. In Provence, there's one dish that's considered really fit for a king, and that's vol-au-vent. At home they used to make enormous vol-au-vents. As big as this! One would be enough for ten people."

"Did all this give you ideas about hair styles? The vol-au-vent or the soufflé tease, or the cabbage-in-cream—"

"No, no, *no!* But cabbage-in-cream was a specialty at home. Also, they have a Christmas tradition in Provence which says you must have thirteen desserts. The desserts my grandmother used to serve were monstrously rich. They had a great influence on me, because ever after that I was a greedy eater. I hold myself back now. Having to bend over all day long and do physical work has made me watch what I eat very carefully. Even so, we have some very pleasant times at table on Sundays, in Coulommiers, when I invite friends for dinner. . . . Yes, I've a house in Coulommiers."

"And the friends, who are they?"

"I've lots of friends and they all spoil me. Just look at these walls covered with Cocteau's drawings and letters. And this cookbook by Raymond Oliver that he illustrated himself. Over there is some of Marie Laure's work. She also gave me this painting, which is done entirely with hair. I collect objects made of hair, and also old hairdressing tools. . . . Yes, Marie Laure has come to the house in the country with Robert Beyron—the harpsichordist. And I entertain Françoise Sagan, Jean Marais, Yves Saint Laurent, Marc Bohan, Princess Nyloufer, Pierre Balmain, the painter Vidal Quadras, the Prince and Princesse de Bourbon-Parme—"

"Who does the cooking?"

"In Coulommiers, a French cook from the town. Here, in Paris, I have a Spanish woman but I always make out the menus myself, and I do take great pains with them. For example, I gave a lunch for Mme. Charles Ketanneh, the president of the Baalbek Festival; she had entertained me in Lebanon and introduced me to all their local dishes.

So for her I arranged a very French meal: hors d'oeuvres of every kind—raw, cooked, smoked, vegetable, fish, meat—followed by a choice of gigot or roast beef, with vegetables in season, and instead of a salad, cold asparagus dressed with olive oil. For cheese, Coulommiers and Brie, since I live in the Brie district.

For dessert, a trifle of lady-fingers moistened in rum, with a pastry cream filling and topped with custard sauce. I also served a flan—which is very French—and strawberries. In the country I always offer three desserts because we eat only one meal. It's served at two o'clock and we are at table for several hours. It's a kind of lunch-dinner. . . .

"Wines? I serve only Château Lafite-Rothschild."

"Is there any food you dislike?"

"For years one thing I was unable, absolutely unable to endure was sausages. No matter how much my mother and grandmother used to insist. I couldn't stand sausages or Roquefort



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cheese. . . . Now I adore them."

"In the last few years I've travelled a lot and gone all over the world, so I've gotten to know all kinds of cuisines. But I can't bear garlic anymore. The smell, yes, but *ailloli,* for example, puts me out of commission for the rest of the day."

"Where, in which country, did the cooking surprise you most?"

"In Thailand. I was invited by H.M. Queen Sirikit, and the King. I used to eat with them at the palace and we had a different meal every day. What was so marvellous was that we would have half the meal *à la française,* and then the Thai dishes would arrive. The food was very delicate, very delicate. . . . People say Japanese cooking is very delicate. I believe it. But the Thai cuisine is more imaginative, more subtle.

"I also ate at the floating market. Bangkok, you know, is the Venice of the East; it's full of canals and people go about by water. The market is on simulated gondolas, and there are restaurants there, too. It's very mysterious and fascinating. I've quite unforgettable memories of the country and the food. . . ."

A few days later, Alexandre was in his salon. Here he was rather like a dancer surrounded by his corps de ballet. He was on his toes indeed, but I detected a flicker of weariness in his eyes. He sighed. "I've had a lot of titled customers today. . . . Oh, the Queen Mother of Rumania, H.R.H. Princess Olga of Yugoslavia, the Duchess of Windsor, and the Baronesses de Rothschild. . . . I give myself completely to my work. By the end of the day I'm exhausted."

"Do you sometimes talk about food with your clients? Which of them are the greatest gourmands?"

"They are not gourmands, they have very cultivated tastes. The Duchess of Windsor is extraordinary; she knows all the French, Chinese, and American dishes. And Mme. Pierre Delbée is also most discriminating in culinary matters."

"You dress the hair of very elegant women. They must follow draconian diets."

"You don't sit down in front of three pounds of Italian pasta and gorge to prove you are a gourmet." And having delivered himself of this pronouncement, he entrusted me with his recipes.

TRANSLATED BY ADRIENNE FOULKE.

Stuffed Tomatoes
for four

9 large tomatoes
¼ pound fresh lean pork, ground
½ pound sausage meat
2 onions, chopped
2 cloves garlic, minced
1 tomato, skinned and seeded
¼ pound softened butter
Salt and pepper
Water

Wash and dry the tomatoes. Cut off the tops and scoop out inside, discarding seeds and juice but reserving the pulp. Salt inside of tomatoes and invert on a plate to drain. Mix pork, sausage, reserved tomato pulp, onions, garlic, and 1 whole tomato. Put through meat grinder. Season to taste. Butter inside of tomatoes and fill with the stuffing. Place tomatoes in a well-buttered oven dish. Replace tops on tomatoes. Dot generously with butter. Bake for 15 minutes in a preheated 400° oven. Add ¼ inch water to dish and bake another 15 minutes or until tomatoes are done.

Charlotte à la Crème
for eight to ten

¾ cup rum
1 cup water
60-65 ladyfingers

Pastry cream:
6 egg yolks
1 cup sugar
⅓ cup cornstarch
1 quart milk
1 vanilla bean or
½ to 1 teaspoon pure vanilla extract

Custard sauce:
10 egg yolks
1 quart milk
1 cup sugar
1 vanilla bean or
½ to 1 teaspoon pure vanilla extract

Mix rum and water in a dish. Quickly dip the ladyfingers in this mixture. Line the bottom and sides of a two-quart soufflé

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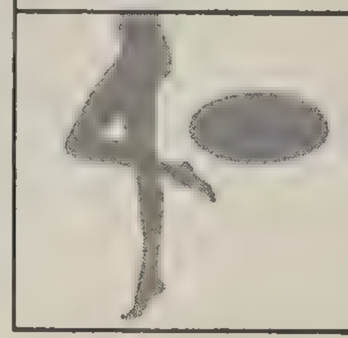
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A second fame

(Continued from page 327)

dish with the ladyfingers. Alternate layers of hot pastry cream with layers of soaked ladyfingers until there are four layers, ending with ladyfingers. Cover the charlotte with a plate, and refrigerate for several hours or overnight. Unmould by dipping the dish in warm water for a moment, placing the service plate over the mould and inverting quickly. Coat with custard sauce, and pass remainder of the sauce in a sauceboat.

For the pastry cream:
Split the vanilla bean lengthwise; place in the milk in a saucepan, and bring slowly to a boil. Meanwhile beat the six egg yolks with sugar until thick and light. Mix in the cornstarch. Pour the boiling milk into the mixture, stirring briskly. Pour back into cooking pot and cook slowly on a low fire, stirring constantly until very thick—about 10 minutes. Remove vanilla bean. If not available, flavour to taste with vanilla extract.

For the custard sauce:
Split vanilla bean lengthwise and let it infuse slowly in milk on a low fire. Beat the egg yolks with sugar until very light and mixture makes a ribbon when beater is lifted. Pour in boiling milk, stirring briskly. Return to the top of large double boiler with an inch of simmering water in the bottom part. Cook slowly, stirring until thickened. Strain. If vanilla bean is not available, flavour with vanilla extract. Cool for several hours, stirring occasionally before serving.

Raisin Flan
for four

1 vanilla bean or
½ to 1 teaspoon pure vanilla extract
5 egg yolks
⅓ cup sugar
2 cups milk
2 tablespoons water
¾ cup seedless raisins, soaked for ½ hour in
1 cup hot water with
2 tablespoons sugar

Split vanilla bean lengthwise and place in the milk. Bring milk slowly to a boil. Meanwhile beat the egg yolks with the sugar until thick and light. Remove vanilla bean and pour hot milk into the beaten eggs and sugar, stirring briskly. Add raisins. Make a caramel of remaining sugar by cooking in a heavy casserole until a rich brown. Add 2 tablespoons water to dissolve sugar thoroughly. Coat a four-cup oven dish with the caramel. Pour in the custard and bake in a preheated 375° oven in a pan of hot water until custard is firm—about 40 to 45 minutes. Cool and unmould. Serve chilled. Sugar may be added for a sweeter dessert. Vanilla extract may be used instead of the bean, but should be added to milk and egg mixture.

Virtuosos of boredom

(Continued from page 297)

the Stalinist and the emotional possibilities of Father's Day are inexhaustible to the public-relations representative. One who denies the reality of boredom confesses to being dedicated to a cause or to having something to sell.

Boredom is experienced only by persons whose attentiveness is tuned to the human scale without the distortion of professional ambitions. It is an effect of disrupting the normal movement between the self and the external world. One is bored when the mind is forced back upon itself or when it is trapped in a situation which it is powerless to affect. Art inspired by the aesthetics of boredom embodies the prevalence of this disruption between the "I" and things in contemporary mass society. It is the mirror of the repetitiveness, unexpressiveness, the abstractness, the obsession with detail of daily life. The "message" of this art—and lacking pleasure, it is in all instances an art with a message—lies in urging its own rejection as a first step in the development of a free individual sensibility.

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The herringbone tent-coat suit on page 6.



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"The boom-boom never flagged"—

Senegal's First World Festival of Negro Arts

By Mary Roblee Henry

Vultures and sea gulls wheeled like Batman kites in the blue sky above the tall white buildings of Dakar. Tantalizing fragrances—ground nuts, incense, spicy *netetou*—mingled with brine blown in from the ocean cooling Cape Vert. Bouquets of banners of all the participating nations in the First World Festival of Negro Arts marked every key museum, theatre, and square.

Dakar was an African fête and the women jewelled their city. Resplendent in flowing *boubous* of sequined voile, the tall sapphire-blue madonnas paraded, their ankles, ears, and black-swan necks hung in Galam gold, their heads wound in gauzy flyaway turbans.

The President of Senegal, Léopold Sédar Senghor, small, scholarly, a famous, vibrant-voiced poet who writes in French, designed this festival around *négritude*. This to him is the creative, intuitive "geometric rhythm" of all art springing from the roots of Black Africa. "Listen to its song," he wrote, "listen to our dark blood beat, listen/To the deep pulse of Africa. . . ."

The response was explosive. From all over Africa, the Americas, France, and England came writers, painters, musicians, companies of actors, troupes of dancers. Treasure poured in from museums in New York, London, Amsterdam, Paris, Moscow, piling up at the Musée Dynamique perhaps the greatest collection of African art ever seen under one roof. Contemporary painters exhibited at the Palais de Justice. Craftsmen of Africa worked in straw huts in the Artisan Village.

At the new Yoff airport, delegations, visitors, diplomats—the Emperor of Ethiopia, Prince Abdullah of Morocco, Duke Ellington—spilled out of jets to the boom-boom of balaphon and drum. From the opening speech by French Minister of Fine Arts André Malraux to the last tribal chant twenty-four days later, the boom-boom never flagged. The action was Dakar—Africa, where, wrote Senghor, ". . . the drum ploughs up the holy silence. Dance. Song lashes the blood. . . ."

Sound came from everywhere. From beat-up blue busses full of dancers banging the sides like drums on the way to street festivals. From Friendship Stadium, where Trinidad steel drummers played one night, Ghanaian bush dancers the next. From the huge air-cooled Daniel Serrano theatre, where Nigeria, Morocco, Mali, Sierra Leone, and the Ivory Coast held galas, and the loges bulged with the diplomatic corps. (One night they were held captive until three in the morning while five epic Ethiopian acts of *Hannibal* unwound in Amharic.)

On the pink islet of Gorée, slave chains jangled in a touching *son et lumière* of the infamous trade. In the Daniel Brottier theatre Egyptian belly dancers bellied; and bare-torsoed Gabonese leaped. "We are the men of the dance, whose feet draw new strength pounding the hardened earth," wrote Senghor in his poem, "Prayer to Masks."

Days were as jumpy as nights. Every afternoon, the small, yoghurt-white cathedral rang with Congolese Masses or Cameroun chorales. Tangling wires and cameras, Russian, French, and Italian television crews reeled in the American gospel singing of Marion Williams and the Stars of Faith who brought down the cupola with their spirituals.

Writers clogged the great airy halls of the Assemblée Nationale signing their books, listening to sonorous readings

(Continued on page 330)



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The New York collections

(Continued from page 234)

brocade. We'll see brilliantly printed harem pyjamas of brown-and-yellow satin. We'll see pyjamas of white crêpe with billowing pantaloons held by jewelled bands at the ankles—and this season, we'll see them going out to dinner under long mink to the ankle-tops . . . huge, swinging disks of diamanté pearls and corals at the ears . . . and seraglio sandals glittering wickedly on the feet. . . . All float, nothing static—everything moves well, sits well. . . . This is the most feminine hour for a woman's figure—and psyche.

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Watch the silver clouds float by—a delicious vapour stream is drifting our way for evening. Long dresses, short dresses. Silver gonflé and cloqué and plissé—all the puffy, puckery, flickery ones, so flou they flutter if you so much as breathe on them. Go all the way with these dresses—wear thin silvered stockings, the flimsiest silver sandals, silvery white pearls the size of plums—to play with quicksilver now and then is good for the soul.

"The boom-boom never flagged"

(Continued from page 329)

by Malagasy, Senegalese, and Haitian poets. To Senghor the poet, "The poem is bird-serpent, marriage of shadow and dawnlight/The Phoenix rises, he sings with wings extended, over the carnage of words."

In vibrant and relaxed contrast, the American poets, led by Langston Hughes, read soul poems, spiking the ex-cathedra pomp of the Assemblée sessions. Jammed into the USIS rooms hung with Gordon Parks's Vogue photographs of Kenya, were hundreds, including the Soviet poet, Yevgeny Yevtushenko, and his pretty blond wife. (As a Russian, Yevtushenko gave his poetry reading *after* the festival.)

Dakar spreads like a creeping African vine into wide beaches and leafy avenues, where embassies opened their gardens for parties. The American Ambassador, Mercer Cook, tall, distinguished, formerly a professor of French at Howard University and once a fellow student of President Senghor at the Sorbonne, gave a party that swung into an Ellington night, with "le Duke" as the coolest piper of the festival. ". . . Just play me your 'Solitude,' Duke, and I will cry myself to sleep," ends Senghor's poem, "Ndéssé or Blues."

The Chairman of the U. S. delegation, Mrs. Virginia Iness-Brown, invited a hundred guests for cocktails and a concert by American artists at her flowered villa. But the most exciting display of dress and dazzle unfurled at the reception for the Emperor of Ethiopia given by the President at the Palais de la République.

Arched sabres drawn, red-cloaked military guardsmen flanked a crimson carpet stretching from the grilled gates, up the marble staircase to the great entrance hall. There, Emperor Haile Selassie, bearded, regal in medals and silver spurs, stood between the President and Mme.

(Continued on page 331)

THE GOING LOOKS IN FASHION AND WHAT MAKES THEM HAPPEN: FABRICS OF DUPONT FIBERS

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see page 220
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Salt Lake City, Utah.....Balliff's
Short Hills, N. J.....Doop's
Shreveport, La.....Goldring's
Winston-Salem, No. Car.....Montaldo's

FRECHTEL
see page 222
Minneapolis, Minn.....Harold, Inc.
New York.....Lord and Taylor

ORIGINALA
see page 223
Clayton, Mo.....Leppert-Roos
Columbus, Ohio....The F. & R. Lazarus & Co.
Miami, Florida.....Burdine's
Milwaukee, Wisc.....Zita, Inc.
Minneapolis, Minn.....Dayton Co.
New Orleans, La.....Godchaux's
Richmond, Va.....Thalhimers
Salt Lake City, Utah.....Auerbach Company
Toledo, Ohio.....Lamson Bros. Co.

MAURICE RENTNER
see page 225
Miami, Florida.....Jordan Marsh
Phoenix, Arizona.....Goldwater's

ADELE SIMPSON
see page 231
Chicago, Ill.....Bramson
Kansas City, Mo.....Harzfeld's, Inc.
Miami, Florida.....Jordan Marsh

Senghor, a charming Frenchwoman in a long beaded dress.

As ministers in white-and-gold robes, ambassadors, and guests poured through the receiving line, the Emperor's little brown dog danced around the caftans and *boubous*. From the terrace walled in pink hibiscus, a faintly atonal music of coras, balaphons, and drums, throbbed against the whir of Wolof, French, Arabic, and English.

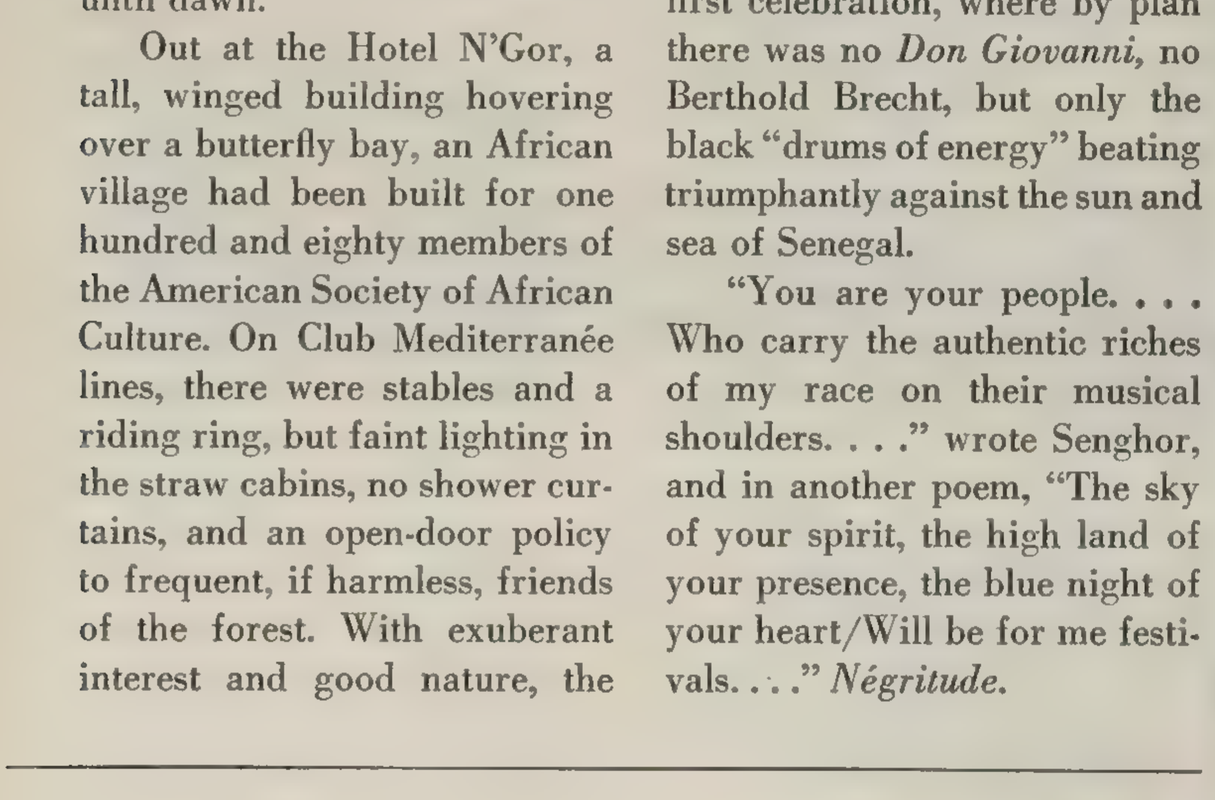
Far below, strung lights outlined the Italian and Russian ships in port. Easing the pull on Dakar's hotels, these two ships put up visitors, and the S.S. "Russia" opened its dining room for vodka, caviar, and chancy food served on plastic tablecloths by Russian girls as juicy as those in the Socialist Realist harvest canvas on the wall. The ship's gala became a shambles owing to the usual ticket snarl: No one could mount the gangplank without a ticket, but tickets could be bought only on deck. Aboard the Italian "Surriento," the gala fared somewhat better with pizzas, Ruffino, and merengue dancing until dawn.

Out at the Hotel N'Gor, a tall, winged building hovering over a butterfly bay, an African village had been built for one hundred and eighty members of the American Society of African Culture. On Club Mediterranée lines, there were stables and a riding ring, but faint lighting in the straw cabins, no shower curtains, and an open-door policy to frequent, if harmless, friends of the forest. With exuberant interest and good nature, the AMSAC group—university presidents, artists, professors—managed to be everywhere and, despite the ticket scramble, to see everything.

For many Americans it was the first touch with Africa, and some of the girls bought the filmy overdress and head scarf and wore them, *à la Sénégalaise,* to performances. Katherine Dunham, now directing a school of dance in Dakar, swirled her *boubou* into a stole. The American star of *Orfeu Negro,* Marpessa Dawn, who in France is called *Chérie Noire,* wore the *n'dobinou,* a long printed skirt, with a St. Tropez camisole. She was a member of the film jury which awarded the American movie *Nothing but a Man* three prize antelope figures. Nine more antelopes were awarded to Americans for drama, jazz, poetry, engraving, and essay.

It is the fervent hope of President Senghor that this unique festival, "to deepen the roots of African pride," will be held every four years in a different country. Thousands of people converged on Dakar during this first celebration, where by plan there was no *Don Giovanni,* no Berthold Brecht, but only the black "drums of energy" beating triumphantly against the sun and sea of Senegal.

"You are your people. . . . Who carry the authentic riches of my race on their musical shoulders. . . ." wrote Senghor, and in another poem, "The sky of your spirit, the high land of your presence, the blue night of your heart/Will be for me festivals. . . ." *Négritude.*

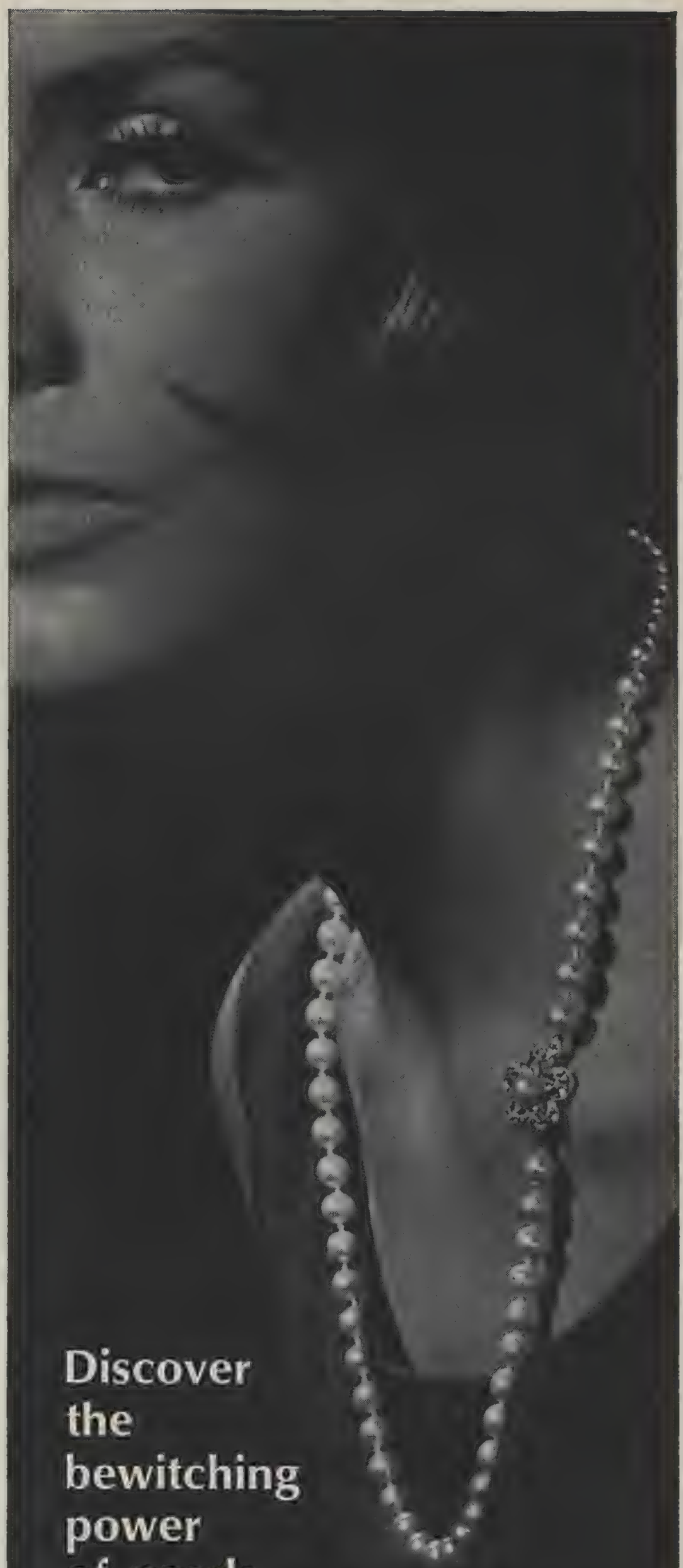


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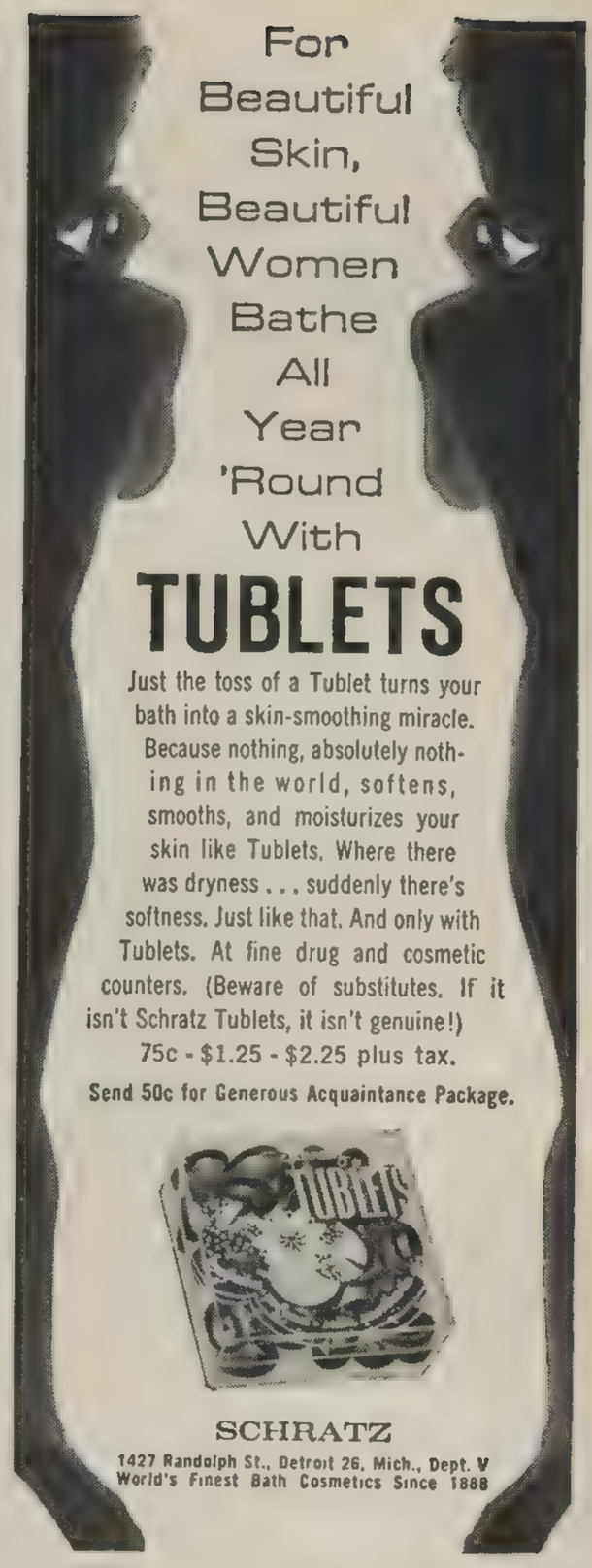
The fashion under the fashion

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The fashion under the fashion

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3. You are a copywriter assigned to prepare a fashion advertisement for a store to run in its local newspaper. Select any fashion from the editorial pages of the August 1 issue of Vogue as the one to be advertised, and designate the page on which it appears. Write a headline for the advertisement and appropriate copy.
4. What kind of work do you want to do for Vogue? Be as specific as you can, and then explain your choice. *(150 words or less)*
5. You have $500 to spend on major additions to your senior-year wardrobe. Shop from the August 1 issue of Vogue, and explain why the clothes you select are right for your life, why you want them, where you will wear them. After you have made your selections and designated each by designer's name and page number, specify shoes and accessories for each of your choices, but do not include their cost in your $500 total. *(500 words or less)*
6. Describe a college friend whose way of dressing is much admired and/or much emulated. Tell us how she explains her fashion philosophy and why the style she has created for herself is attractive and individual. Describe one or more costumes she wears that best exemplify her way of dressing. *(500 words or less)*

Send your paper to the Prix de Paris Director,
Vogue, 420 Lexington Avenue, New York, New York 10017

PRIX DE PARIS RULES

1. Each entrant must be graduated during the scholastic year 1966-1967, but prior to September 1967, and must receive the Bachelor of Arts degree or its equivalent from a college or university within the United States.
2. Each entrant must send in the entrance blank on the opposite page, or reasonable facsimile thereof, by October 21, 1966.
3. No entrant may be in any way connected with The Condé Nast Publications Inc., nor related to any of its employees.
4. There will be a first- and second-place winner. The first-place winner will receive a year's job with Vogue as a Junior Editor and will accompany the Vogue Editors to Paris to cover one of the Paris Collections during this year. The second-place winner will receive a six months' job with Vogue as a Junior Editor. There will be ten Honourable Mention winners, each of whom will receive a $50 United States Savings Bond and top consideration for jobs on any Condé Nast magazine.
5. The 26th Prix de Paris consists of a quiz to be answered by all contestants, and a thesis which those who pass the quiz will be eligible to submit. Each entrant who is eligible to submit a thesis will be notified by Vogue by December 19, 1966.
6. Quiz and thesis will require answers to questions on fashion and beauty, and on non-fashion subjects (books, movies, art, theatre, music, personalities, et cetera).
7. The quiz appears above. Answers are due on October 21, 1966. Subjects for the thesis will be published in the January 1, 1967 issue of Vogue. The thesis will be due on February 6, 1967. Although questions in the quiz and thesis are editorial in nature and are based in part on material appearing in Vogue, it is not necessary to subscribe to the magazine to enter the competition.
8. Papers will be graded on writing ability, grasp of subject, general intelligence, originality, and demonstration of special talents.
9. All material submitted must be typewritten double-spaced on one side of the page, on paper not larger than 8½ by 11 inches. Your name and college, plus the quiz and question numbers, must appear at the top of each page. All material submitted becomes the property of The Condé Nast Publications Inc. and will not be returned.
10. The judges of the competition will be a board of Vogue Editors, and their decision will be final. Any dispute that may arise as a result of the determination of the contest shall be adjudicated solely under the laws of the State of New York. Judges reserve the right to hold personal interviews with the finalists before selecting winners. Winners of Vogue's 26th Prix de Paris will be notified by April 17, 1967.

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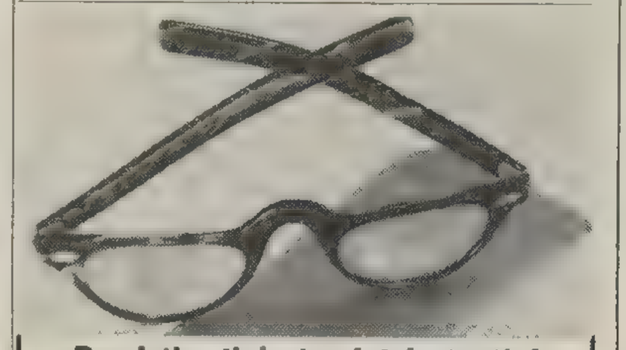
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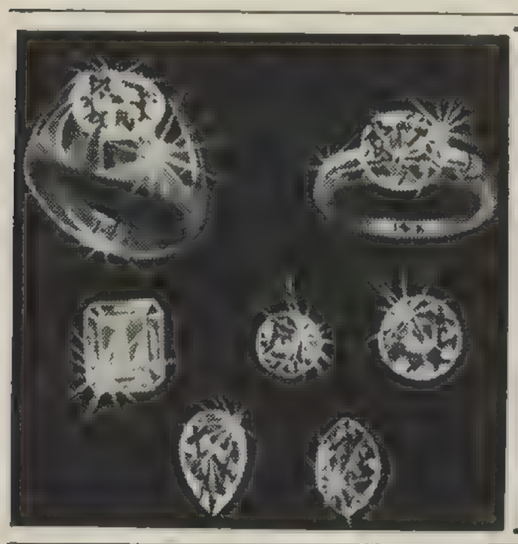


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Ann Rudo

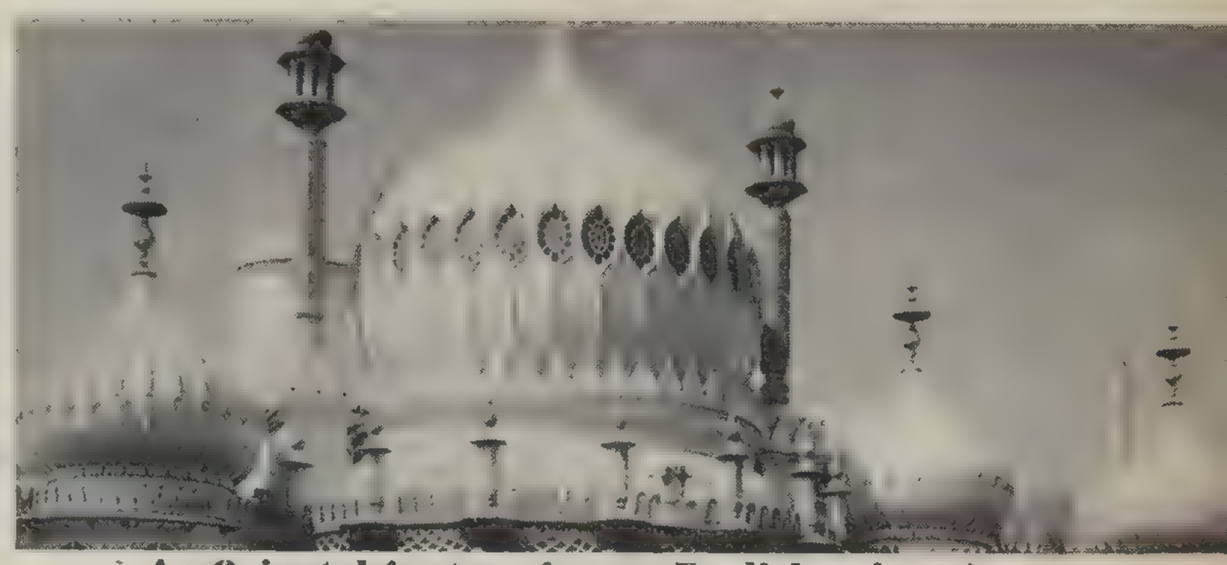
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FASHIONS IN LIVING

VOGUE'S



An Oriental fantasy for an English prince.*

FANTASY FURNITURE: Form follows fantasy is the design idea here. Fantasy led to rocaille, to chinois, to Gothic, and to Art Nouveau furniture. Coming in, a new wave of fantasy shapes, personal as a Fellini film set and often as witty, the work of contemporary artists exploring furniture forms. New York's Museum of Contemporary Crafts spotted the trend with a great "Fantasy Furniture" show last winter. Watch for a show upcoming at the Multiples Gallery. The pieces shown here are available to order.

1. Italian-born, Mexican-based painter Pedro Friedeberg's surrealist humour, a red-painted wood clock, 11″ high; $250. From a collection of his work at the Byron Gallery, 1018 Madison Ave., N. Y. 21.

2. Italians, painter Ugo Sterpini and architect Fabio De Sanctis, teamed to design an iron-and-copper headboard for a wrought-iron bed; $980. Byron Gallery, 1018 Madison Ave., N. Y. 21.

3. Black-and-white painted wood chairs "represent the rabbit and bird quality in us which seems always to cause someone to sit on us; hence a chair." $150 ea., by painter Thomas Simpson. Museum of Contemporary Crafts, 29 West 53rd St., N. Y. 19.

4. Massive sculptural blanket chest carved from laminated layers of cherrywood, by American sculptor-teacher Wendell Castle. 3′ x 2′10″; $800. Museum of Contemporary Crafts.

5. Sculptural silver-like steel wires float a dining chair by architect-designer Warren Platner. 26½″ x 22″ x 29″ high. $295 in muslin. Knoll Associates, 320 Park Ave., N. Y. 22.

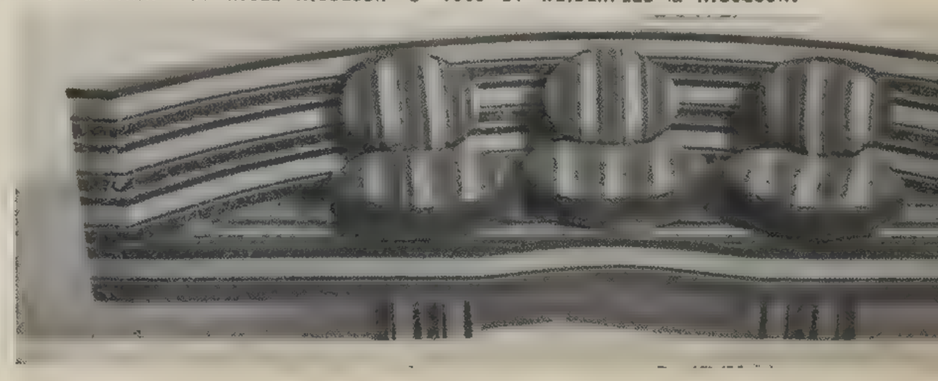
6. A carved wood desk painted with acrylic polymers, by American painter Thomas Simpson, for "storing cocky, strutting, and active ideas"; $400. Museum of Contemporary Crafts.

7. A tall chest of drawers with a secret drawer, a ribbon of sculptured brass pulls. By the Roman team, De Sanctis and Sterpini. 6′2″ x 1′7″ x 1′9″; $1,100. Byron Gallery, 1018 Madison Ave., N. Y. 21.

8. A bouquet of three sturdy, lightweight, cast aluminum seats (two shown) by American artist Thomas P. Lynn. $300 the set. Museum of Contemporary Crafts.

9. Nine-foot curve of printed wood settee with matching printed fabric cushions in mad colour combinations. By photographer William Bell. $1,200. William Bell Studio, 37 E. 50th St., N. Y. 22.

*ROOF OF THE ROYAL PAVILION AT BRIGHTON. REPRINTED BY PERMISSION OF THE PUBLISHER, G. P. PUTNAM'S SONS. FROM "GREAT HOUSES OF BRITAIN" BY NIGEL NICOLSON © 1965 BY WEIDENFELD & NICOLSON.

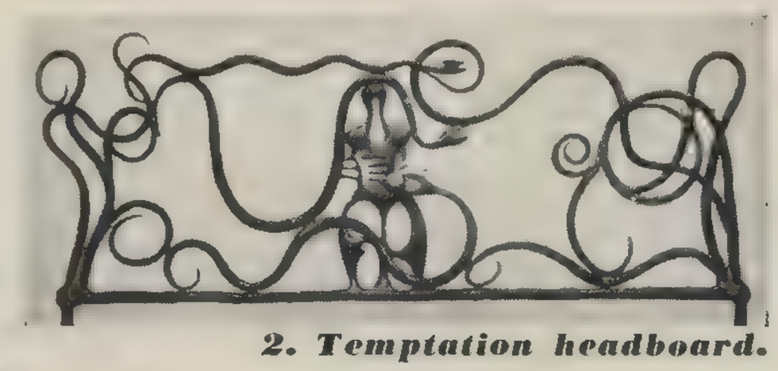


9. Blazer-striped settee.

SHOP HOUND



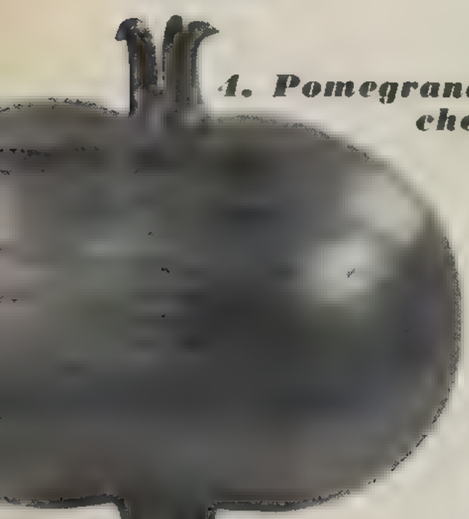
1. Show of hands clock.



2. Temptation headboard.



3. Rabbit-Birds chairs.



4. Pomegranate chest.



5. Wire sculpture chair.



6. Rooster desk.



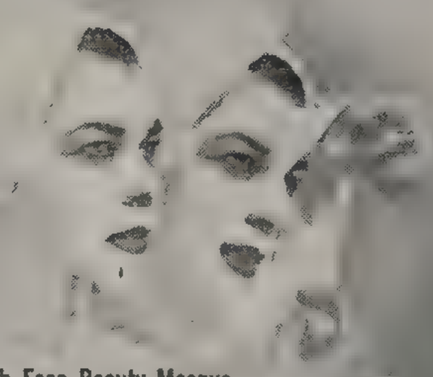
7. Tree-trunk chest.



8. "Perch" chairs.

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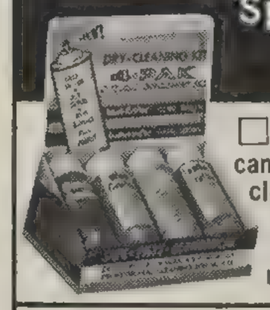
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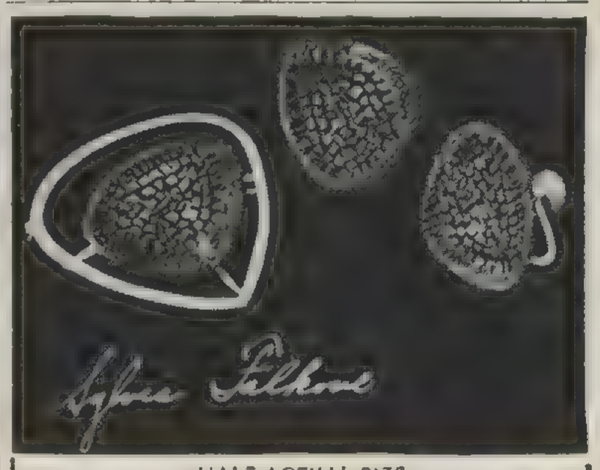
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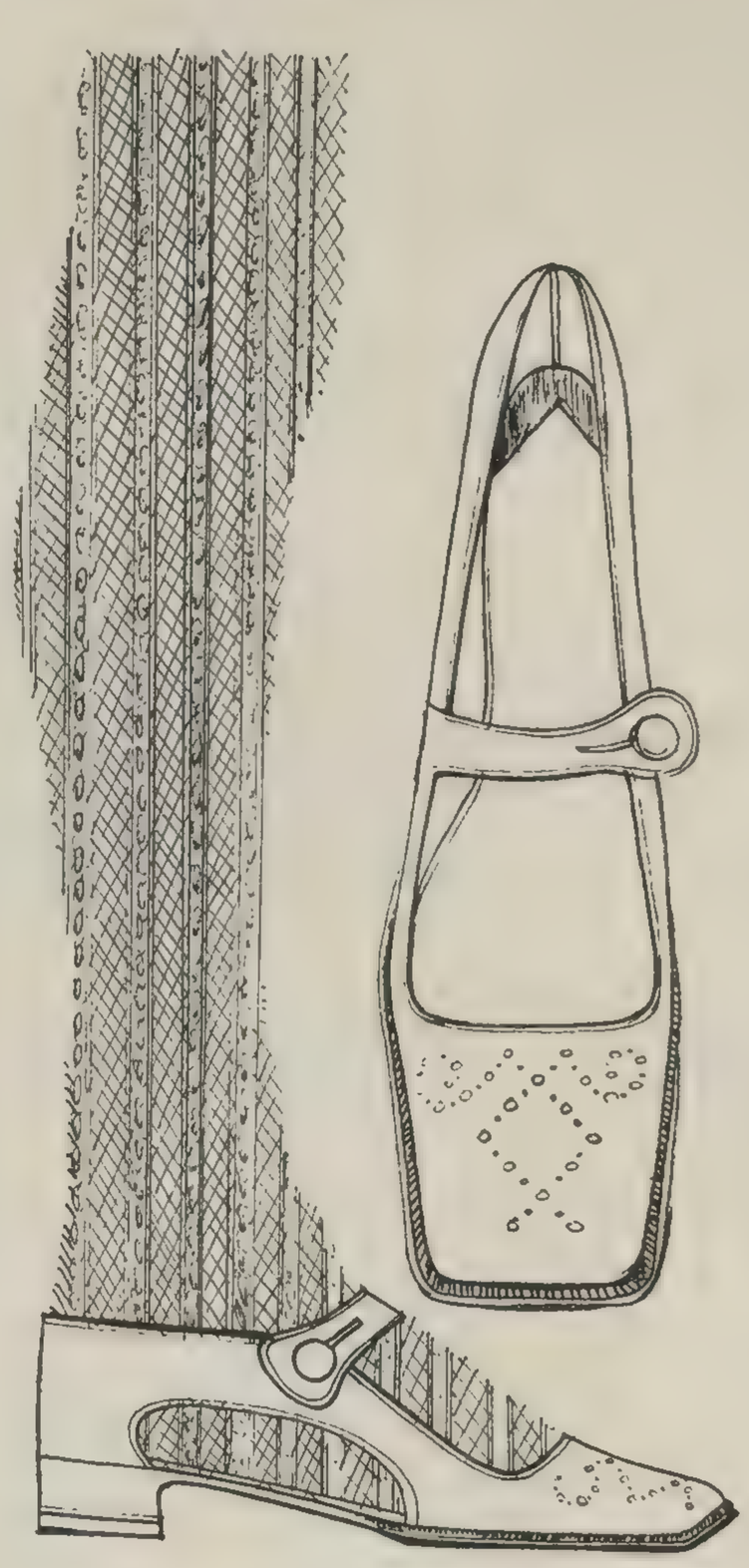
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The shoes of Moya Bowler



Shoes by Moya. About $20.
At Bonwit Teller;
Joseph Magnin. Stockings
by Hudson. At Bergdorf
Goodman; Jordan Marsh, Florida.

Moya Bowler? A winner: scarcely into her twenties, barely out of art school, and already one of London's zoomiest young shoe designers, with a tiny white shop in Fulham ("the wrong end of Chelsea") where hordes of MB fans flock for her designs; three companies to her name; and the world in her pocket—England, Australia, Sweden, Switzerland, Denmark, and now America . . . everybody's wild about Moya.

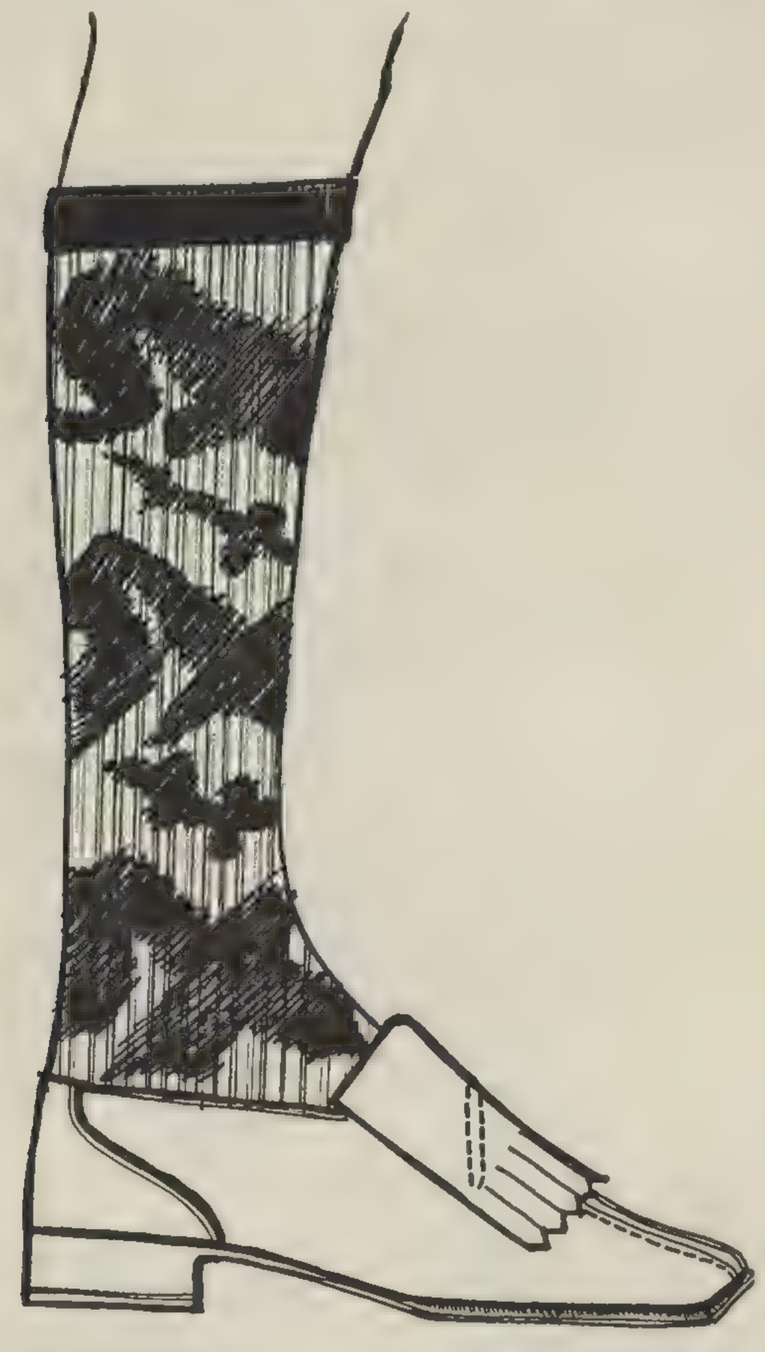
Some Moya Bowlerisms on shoes and things: "It's no longer on to look scruffy or rubbishy . . . Shoes should be free and comfortable, a little bit funny . . . I love to make the unworkable work . . . I like wild shoes and vicious colours . . . And I like pretty, very feminine things like limp little crêpe dresses and for evening, glovey,

ankle-high medieval boots of silver kid." On the day shoes she sketched here for Vogue: "They're to wear with poor-boy sweaters and hip skirts . . . mean-fitting tweed suits and coats . . . pony fur and tacky old furs like pale-clipped rabbit with a stripe down the back." These shoes—worn with wild textured stockings—all have squared toes, raised flat heels, and a Moya Bowler sense of Now.

Red patent leather cut-ups, left: shiny shoe stuff with Mary Jane straps, worn with lacy red stockings.

Grey suède brogue, right-side-up shoe, below, with a soft little flap over the instep. And black-and-white knee-socks with a narrow black band around the top.

Red-and-blue leather Oxford, upside-down shoe, below: straight of back, square of toe, with the same little raised flat heel. The stockings: flashy geometrics figured out in purple, shocking pink, and black; imported from Italy.



Shoes by Moya. Both, about $20. Top, at Bonwit Teller; Joseph Magnin. Berkshire knee-socks, at Altman's. Bottom, at Bonwit Teller; Dayton's. Stockings by Santagostino for Adler. At Henri Bendel.

Moya Bowler.

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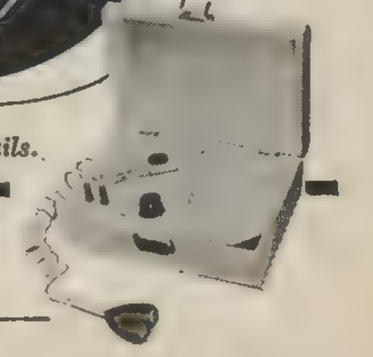
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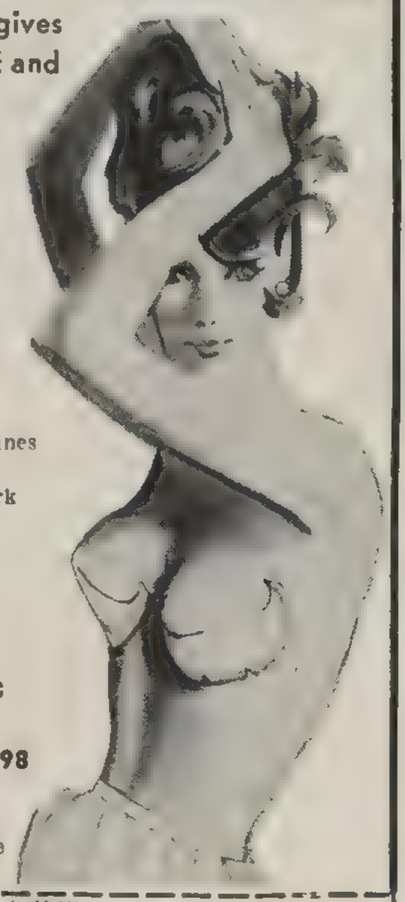


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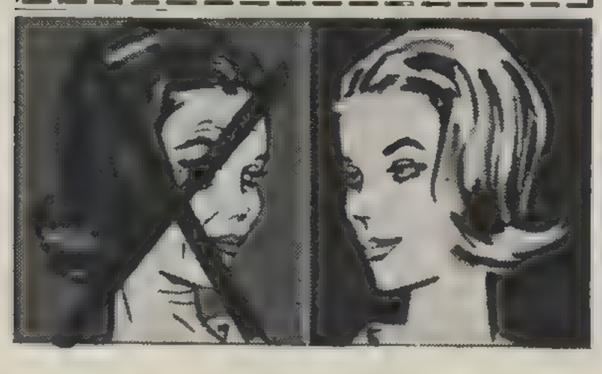
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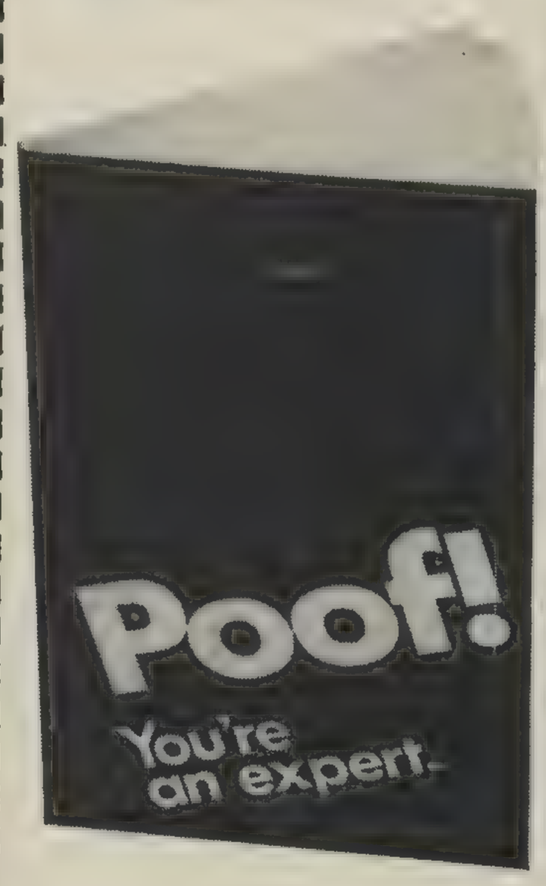
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(Continued from page 294)

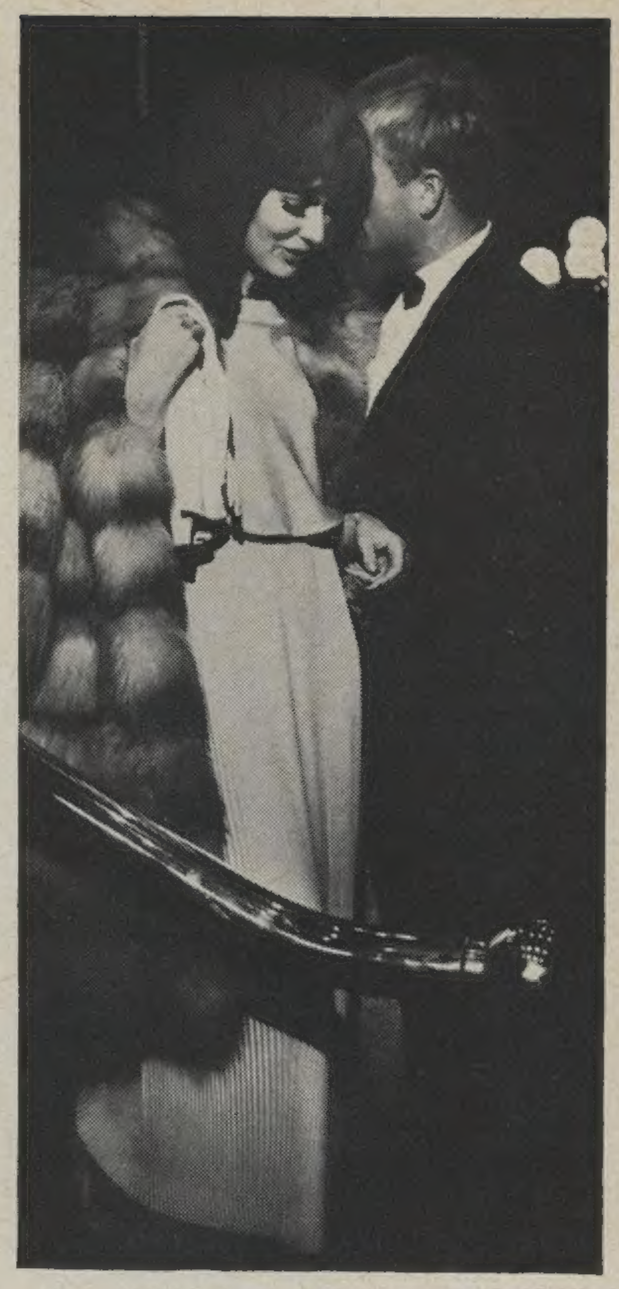
And I don't mean just folkloring in the Orient. I mean the preservation, examination, and confrontation of the civilizing tonal arts of India, of the Indonesian regions, and of the Sino-Korean-Japanese complex. Analyzing their methods in detail and comparing them with our Western history of nearly two thousand years might answer questions beginning: What happens when? Just how does a monolinear music evolve? Does the discovery of the intervallic (or harmonic) phenomenon arrest that evolution? Are rhythm and metre incidental, or are they basic? And what are their possible rôles in any music? In which of the great traditions is evolution now complete? In which still active? Hundreds of questions like these merit study, and their answers may indeed bring music back. For merely introspective, or philosophic, aesthetics has ceased to be a valid guide for growth.

There is no reason, I am sure, why music should not grow. Its present overproduction and overdistribution need not lead to eventual neglect and famine, though that may happen if we do not mend our ways, use our heads a little, and stop abusing the market. If the young, for instance, should decide one day to resist the market pressures, first losing interest, then, as they take things over a few years later, neglecting music's educational procedures, they might create a musical moratorium. But eventually music would start up again. And when it did, it might be worse than ever, with all the instrumental skills forgotten.

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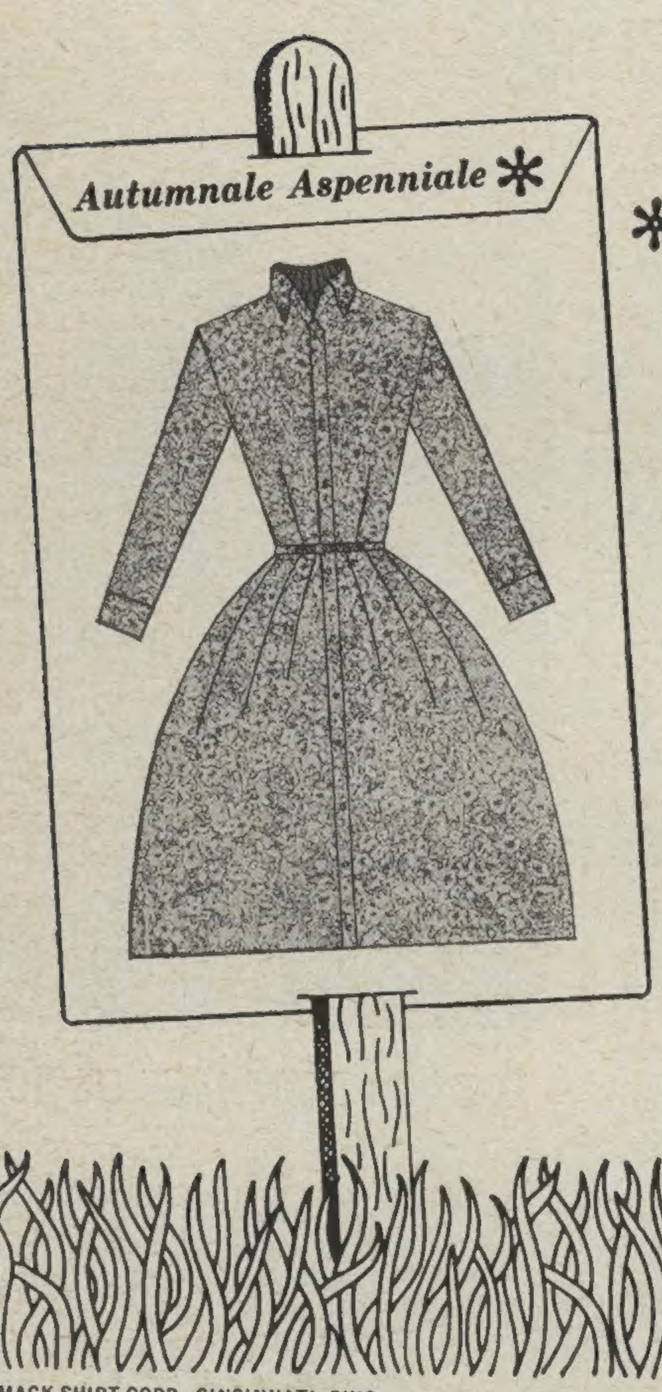
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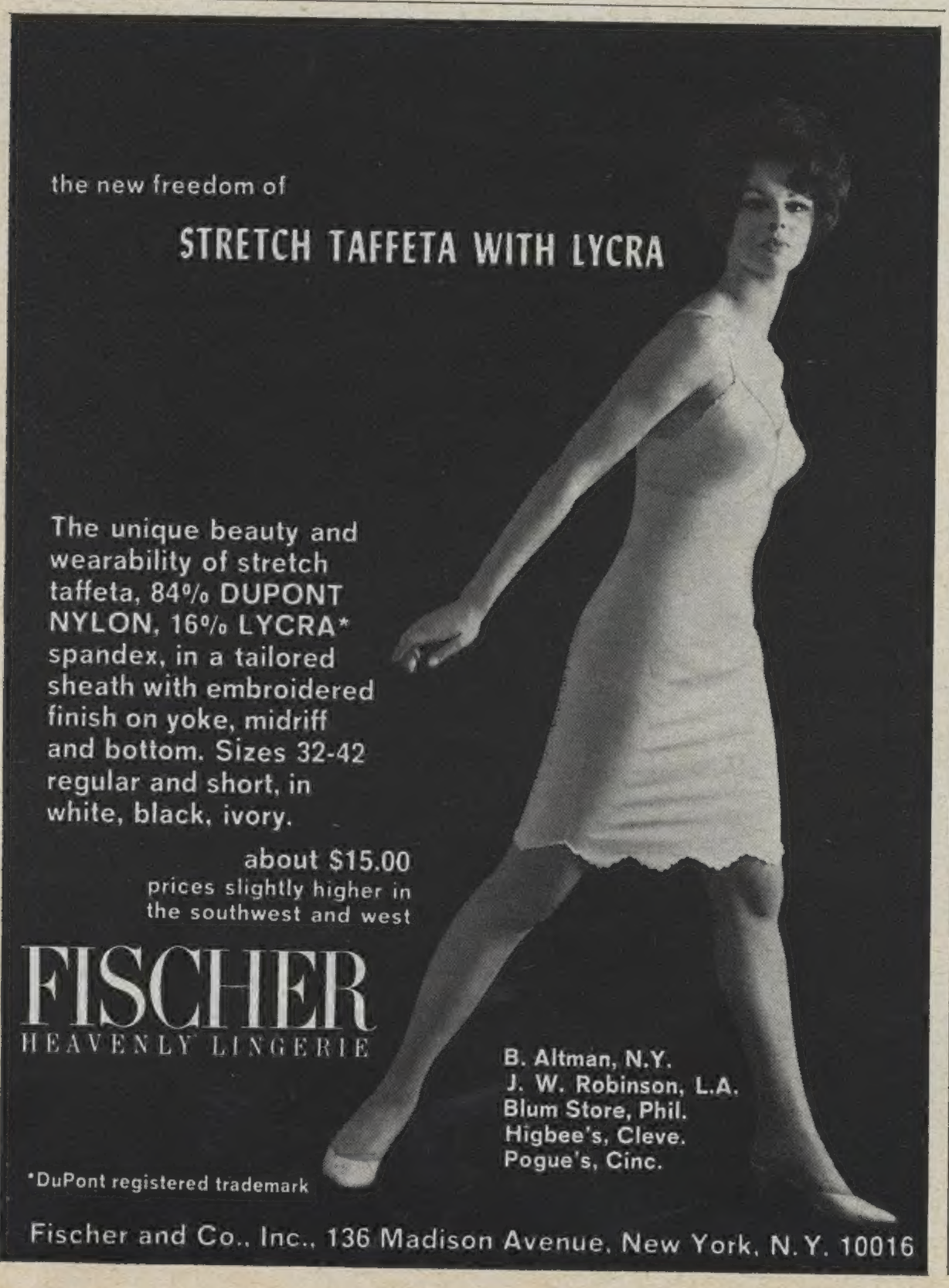
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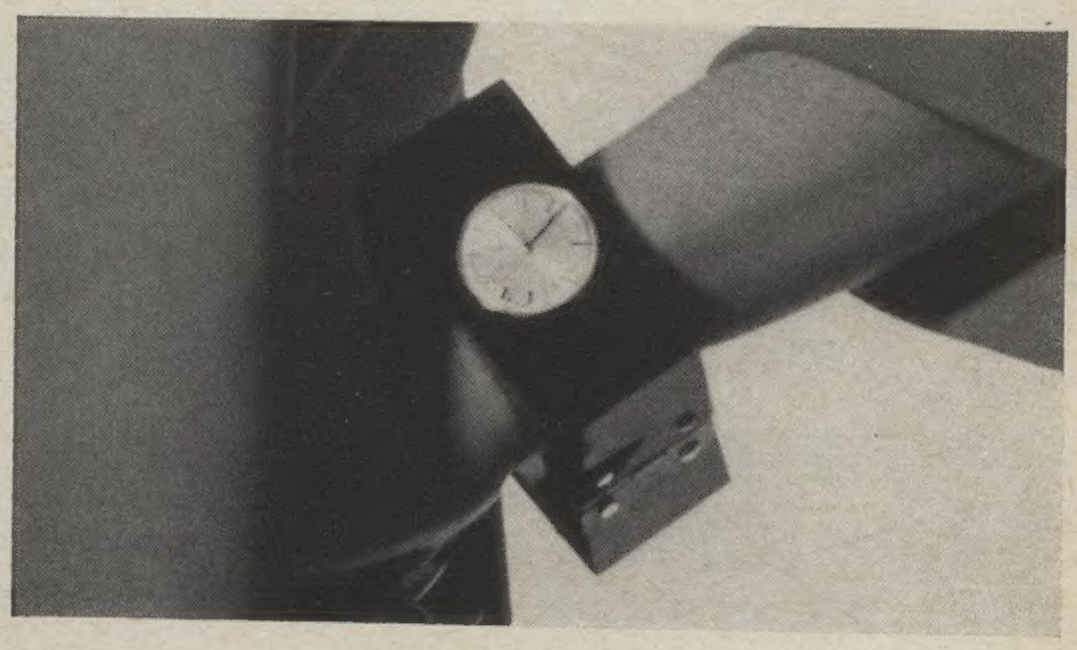
* Prices slightly higher on West Coast.



The alligator and the tortoise



The alligator swing, above: a good-looking handbag of gleamy golden-brown alligator swinging on a golden chain that slips to shoulder length, with a twist of gilt clasp and taupe kidskin lining. 6″ x 8″. By Bagatelle. About $70. Henri Bendel. The tortoiseshell time, below: a geometric block of fake tortoiseshell that clips onto the wrist and tells the time—by a round watch with a white face, gilt numerals and hands. By Vendôme. About $36. At Bergdorf Goodman; Woodward & Lothrop.



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